**BRITISH MUSEUM**

# A GENERAL INTRODUCTORY GUIDE TO THE EGYPTIAN COLLECTIONS IN THE BRITISH MUSEUM

*WITH 233 ILLUSTRATIONS*

**NEW EDITION, REVISED AND ENLARGED**

PRINTED BY ORDER OF THE TRUSTEES

1930

**PRICE: TWO SHILLINGS AND SIXPENCE**

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# PREFACE.

THE Collection of Egyptian Antiquities in the British Museum comprises over sixty thousand objects, and many of its sections are unrivalled in completeness. It illustrates, in a more or less comprehensive manner, the history and civilization of the Egyptians from the time when their country was passing out of the Predynastic Period under a settled form of Government, about 3500 B.C., to the time of the downfall of the power of the Queens Candace at Meroë, in the Egyptian Sūdān, in the second or third century after Christ. The monuments of Christian Egypt also form a very important series, and illustrate Coptic funerary sculpture and art between the sixth and eleventh centuries A.D.

This Guide was prepared by Sir Ernest Wallis Budge, Litt.D., then Keeper of the Egyptian and Assyrian Antiquities, and issued in 1909 with the view of providing the visitor to the British Museum with information of a more general character than can be conveniently given in the Guides to the several Galleries and Rooms of the Department. It is now re-issued with the additions and corrections rendered necessary by the progress of knowledge during the twenty years that have elapsed since its publication and has in part been re-written. The index is new. The Guide contains a sketch of the origin, the manners and customs, the language, the writing, the literature, the religion, and the burial rites and other customs, and above all the art and material culture of the ancient people of Egypt, and of its history under the successive dynasties, with references to the several objects of the national Collection that illustrate the different branches of the subject. The text is supplemented by a full series of illustrations of the most important of the antiquities. Many of those acquired since the publication of the former edition are now illustrated and the total number increased.

H. R. HALL.

Department of Egyptian and Assyrian
Antiquities, British Museum,
*May* 12, 1930.

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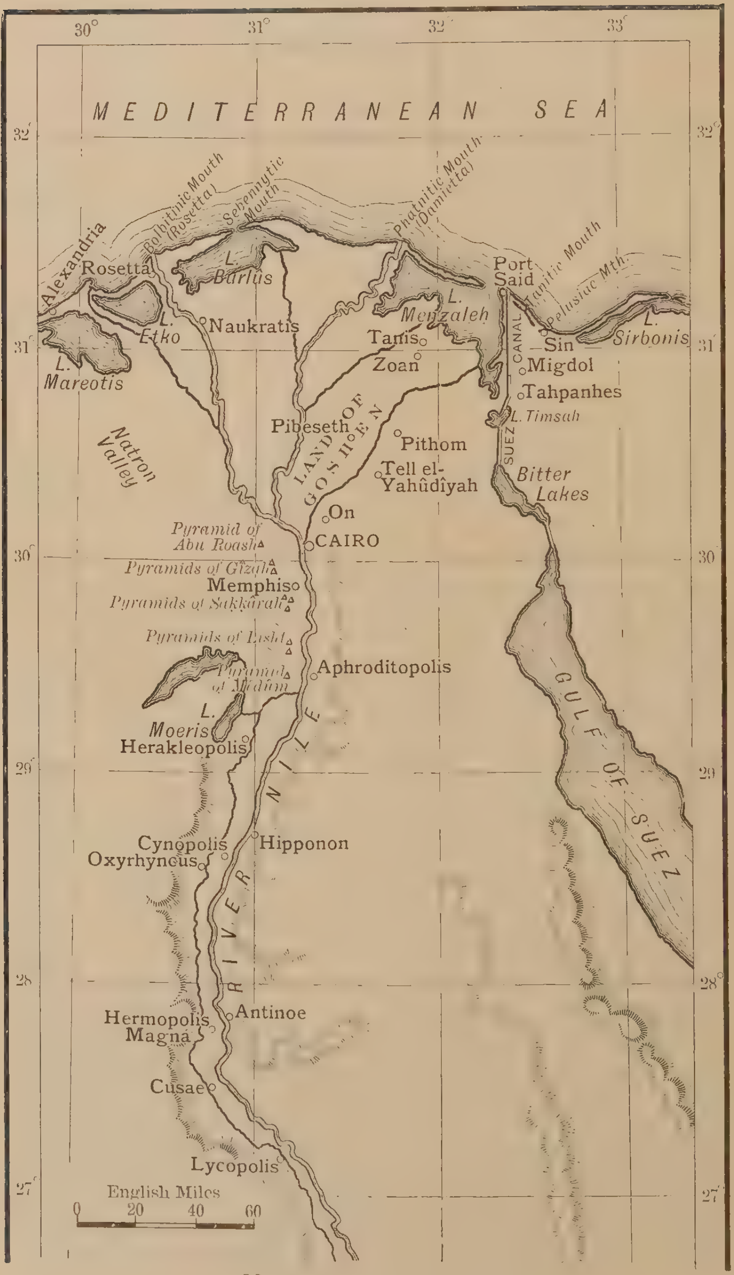
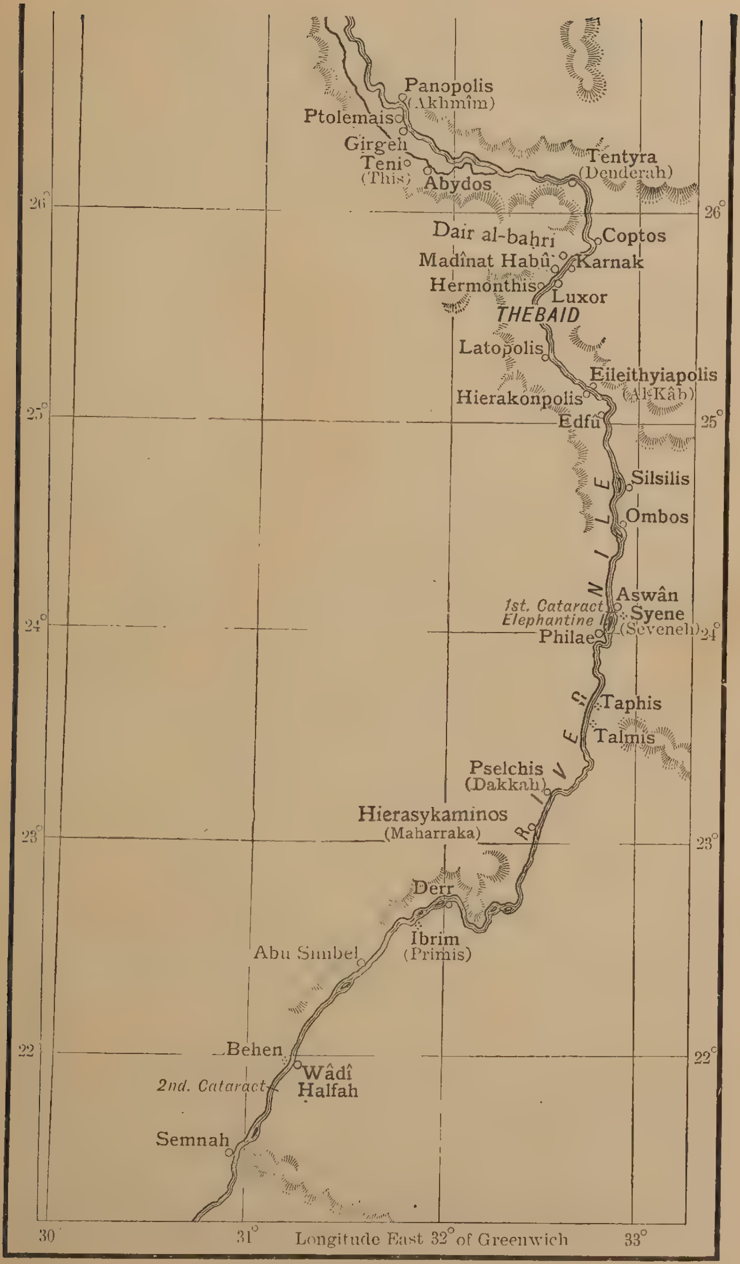
## CHAPTER I.

THE COUNTRY OF EGYPT AND ITS LIMITS. THE DELTA. OASES. LAKES. THE NILE. INUNDATION. NILE FESTIVALS. FAMINES. ANCIENT AND MODERN DIVISIONS OF EGYPT AND THE SŪDĀN.

**The Land of Egypt** is situated in the north-east shoulder of the continent of Africa, and from the earliest times has consisted of that portion of the Nile Valley which lies between the Mediterranean Sea and the northern end of the First Cataract; the Island of Yēbu or Elephantine, and the town of Suēnet, the Syene of classical writers and the Sewēnēh of the Bible, the modern Aṣwān (Ezekiel xxix, 10), forming the true southern boundary of the country then as it does still. The southern political limit has, however, varied somewhat at different periods. In very early days it probably was placed somewhat to the north of Aṣwān, at Silsileh and Kom Ombo, where the Arabic language now is replaced by the Nubian. Under the VIth dynasty, about 2600 B.C., it was marked by Elephantine and Syene. Under the XIIth dynasty, about 2000 B.C., the dominion of Egypt was extended to Semnah and Kummah, about 250 miles to the south of Syene. Under the XVIIIth dynasty, about 1400 B.C., the southern frontier town was Napata, the modern Merawi, about 600 miles, by river, from Syene. Between 1200 B.C. and 600 B.C., owing to the independence of the Ethiopian kings of Napata and Meroë, the frontier was withdrawn to Syene, where it remained for several centuries till advanced a short distance south to Hierasykaminos (Mahárraka) by the Ptolemies. The Romans, after the momentary occupation of Primis (Ibrīm) in the reign of Augustus, resumed the Mahárraka frontier. In late-Roman days Philae and Aṣwān were in the power of the heathen Nubians, who were not christianized till

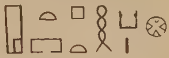
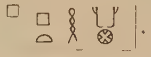
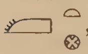
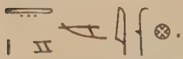


Map of Ancient Egypt.



Map of Ancient Egypt.

the sixth century. Under the Arabs, the southern frontier of the dominion of Cairo and of Islām was fixed (A.D. 1275) at Dongola, the old Nubian capital, which lay about 570 miles from Syene. In 1873, Sir Samuel Baker extended it to Gondókoro, about 2,823 miles, by river, from Cairo. This southern extension was lost in the Mahdist rebellion. In 1885, the frontier town of Egypt in the south was Wādī Ḥalfah, and it continued to be so until the new advance and the capture of Umm Darmān (Omdurmān) in 1898. At the present time, the southern limit of Egypt is marked by the 22nd parallel of N. latitude, which crosses the Nile at Gebel Sahaba, about eight miles north of the Camp at Wādī Ḥalfah. The distance, by river, from Ḥalfah to the Mediterranean Sea is about 960 miles. The boundary of Egypt on the east is marked by a line drawn from al-Rāfah (Raphia), which lies a little to the east of al-Arīsh, the Rhinokoloura of classical writers, to Tabah, at the head of the Gulf of Aqabah, and by the Gulf and the Red Sea. The Sinaitic peninsula was apparently regarded as more or less Egyptian territory in the time of the IIIrd dynasty, five thousand years ago, and is so now. On the west, the boundary is marked by a line drawn from the Gulf of Sollum due south to a point a little to the south-west of the Oasis of Sīwah, leaving Jaghbūb to Italy, and then proceeding in a southerly direction to the 22nd parallel of N. latitude, at the Oasis of Arkenu, parallel with Wādī Ḥalfah.

The name "Egypt," which has come to us through the Latin "Aegyptus," from the Greek "Aiguptos," is probably derived from one of the ancient Egyptian names of Memphis, viz., "Ḥet-ka-Ptaḥ" (pronounced "Eikuptah" or "Eikoptah"), meaning "Temple of the Ka, or Double, of Ptah" , or . The common name for Egypt among the Egyptians was "Qem," or "Qemet," *i.e.*, the "Black Land" , in allusion to the brownish-black mud of which the soil chiefly consists. Another name of frequent occurrence in the literature is "To-Mere," the "Land of the Inundation" .

The soil of Egypt is formed of a layer of sedimentary deposits, which has been laid down by the Nile, and varies in depth from about 40 to 110 feet ; the rate at which this layer is being added to at the present time in the bed of the river is said to be about four inches in a century. In geologic times the northern sea ran up a gulf as far as Esna. The area of this ancient gulf is now represented by the characteristic Egyptian limestone deposits. The stone varies from a grey nummulitic type near Cairo to a finely grained type at Thebes. Near Esna begins the layer of sandstone, which extends southward, and covers nearly the whole of Nubia. At Aṣwān is a belt of red granite.

The part of Egypt which lies to the north of the point where the Nile divides itself into two branches resembles in shape a triangle standing on its apex, and because of its similarity to the fourth letter of their alphabet Δ the Greeks called it Delta.

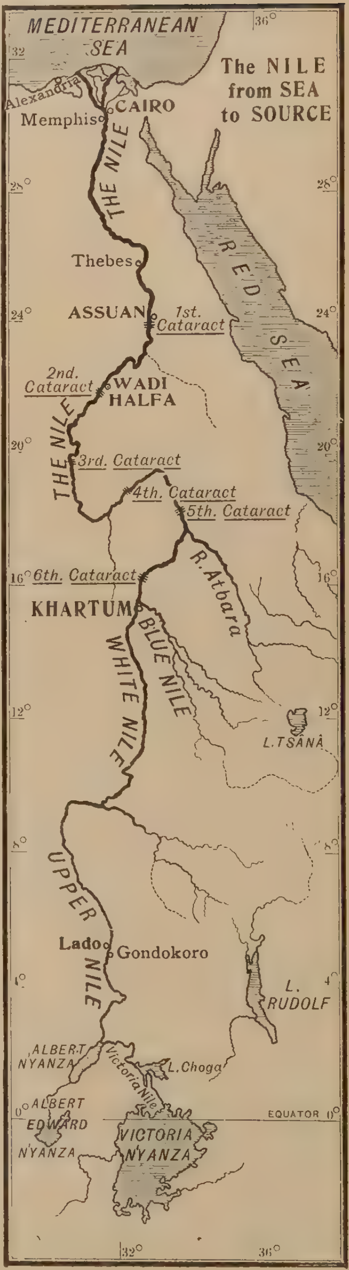
The Delta is formed of a deep layer of mud and sand, which rests upon the yellow quartz sands and gravels and stiff clay, which were laid down by the sea in geologic times. The area of the Delta is about 14,500 square miles.

The Oases of Egypt are eight in number, and all are situated in the Western Desert. They are: 1. The Oasis of Sīwah or "of Zeus Ammon"; 2. Baḥrīyah, *i.e.*, the Northern (Oasis), the "Oasis Parva" of the Romans; 3. Farāfrah, the To-ehet or *Trinytheōs Oasis* of the Egyptians; 4. Dākhlah, *i.e.*, the "Inner" Oasis, the Djesti of the Egyptians; 5. Khārgah, *i.e.*, the "Outer" Oasis, the Uaḥet-reset or "Southern Oasis" of the Egyptians; 6. The Oasis of al-Hēz, to the west of Farāfrah; 7. Kūrkūr, to the west of Aṣwān; 8. Arkenu, west of Wādī Ḥalfah, discovered by Sir Ahmed Bey Hassanein in 1923. The Oasis of Kufra, due west of Khārgāh, is in Italian territory; those of Uwainat, also discovered by Hassanein Bey, and Merga or Nakhaila, found by D. Newbold and W. B. K. Shaw in 1927, are both in Sūdān territory, south and south-east of Arkenu. The Egyptian Arabic name for an oasis is still the ancient Egyptian *waḥe*, from which the Greek *oasis* is derived.

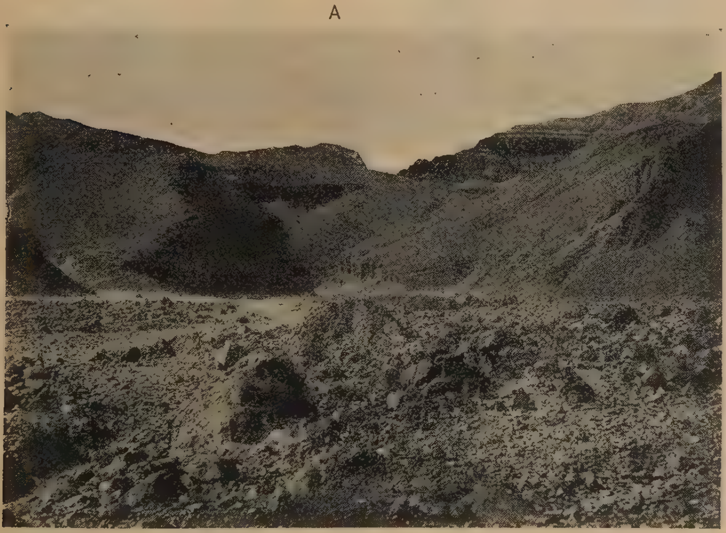
The principal Lakes of Egypt are: 1. Birkat al-Qurūn ("Lake of the Horns,") a long, narrow lake lying to the north-west of the Province of the Fayyūm, and formerly believed to be a part of the Lake Moeris described by Herodotus; 2. The Natron Lakes, which lie in the Natron Valley, to the north-west of Cairo; from these the Egyptians obtained salt and various forms of soda, which were used for making incense, and in embalming the dead; 3. Lake Menzālah, Lake Būrlūs, Lake Edkū, Lake Abukīr, now almost reclaimed, and Lake Mareotis; all these are in the Delta. Lake Timsaḥ (*i.e.*, Crocodile Lake) and the Bitter Lakes, which were originally mere swamps, came into existence with the making of the Suez Canal.

The Fayyūm which was in ancient times regarded as one of the Oases, is nothing more than a deep depression scooped out of the limestone, on which are layers of loams and marls covered over by Nile mud. The district was called by the Egyptians "Ta-she," or "Land of the Lake"; at the present time it has an area of about 850 square miles, and is watered by a branch of the Nile called the "Baḥr Yūsuf," or "Joseph's River," which flows into it through an opening in the mountains on the west bank of the Nile. It is not a canal as was once supposed, but an arm of the Nile, which, however, needs clearing out periodically. In the Fayyūm lay the large body of water to which Herodotus gave the name of Lake Moeris. He believed that this Lake had been constructed artificially, but modern irrigation authorities in Egypt have come to the conclusion that the mass of water which he saw and thought was a lake was merely the result of the Nile flood, or inundation, and that there never was a Lake Moeris.

On each side of the Valley of the Nile lies a vast desert. That on the east is called the Arabian Desert, or Red Sea Desert, and that on the west the Libyan Desert. The influence of the latter on the climate of Egypt is very great, as for six months of the year the prevailing wind blows from the west. At many places in the Eastern and Western Deserts there are long stretches of sand scores of miles in length, and immense tracts covered with layers of loose pebbles and stone, and the general effect is desolate in the extreme. The hills which skirt the deserts along the Valley of the Nile are

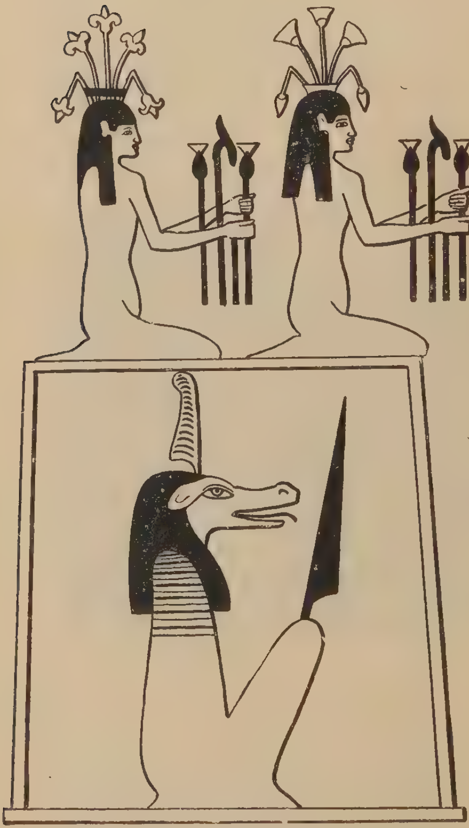


usually quite low, but at certain points they rise to the height of a few hundred feet. Nothing grows on them, and more bare and inhospitable places cannot be imagined. The accompanying illustration (Fig. 1) gives a good idea of the general appearance of the desert hills on the Nile. It is the entrance to the Valley of the Tombs of the Kings at Thebes. In the foreground are masses of broken stone, sand, rocks, etc., and these stretch back to a gap in the range of hills just below the letter A, whence, between steep rocks, a rough road winds in and out along the dreary valley which contains the sepulchres of the great kings of the XVIIIth, XIXth and later dynasties. Under the light of a full moon such desert valleys or *wādīs* are full of weird beauty, but in the day-time the heat of them resembles that of a furnace.

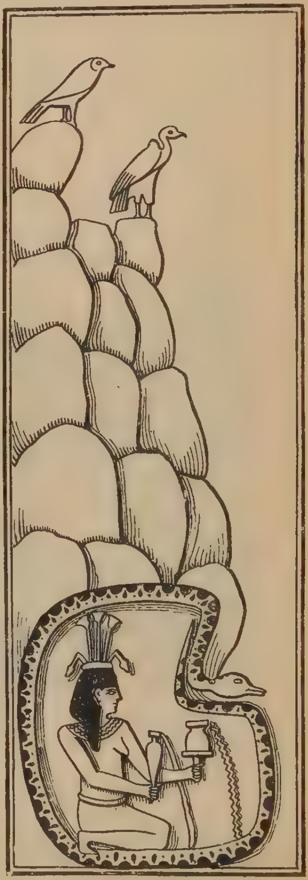


1. The Entrance to the Valley of the Tombs of the Kings at Thebes.

**The Nile.**—The chief characteristic of Egypt is the great river Nile (Ḥaʿpi), which has in all ages been the source of the life and prosperity of its inhabitants, and the principal highway of the country. The Egyptians had no knowledge of the true source of the river. In their hymns to the Nile-god they described him as the "hidden one," and "unseen," and his "secret places" are said to be "unknown." The river over which he presided formed a part of the great celestial river, or ocean, upon which sailed the boats of the Sun-god daily. This river surrounded the whole earth, from which, however, it was separated by a range of mountains. On one portion of this river was placed the throne of Osiris, according to a legend, and close by was the opening in the range of mountains through which an arm of the celestial river flowed into the earth. The place where the Nile appeared on earth was believed to be situated in the First Cataract, and in late times the Nile was said to rise there, between two mountains which were near the Island of Elephantine and the Island of Philae. Herodotus gives the names of these mountains as "Krōphi" and "Mōphi," and their originals have pretty certainly been found in the old Egyptian



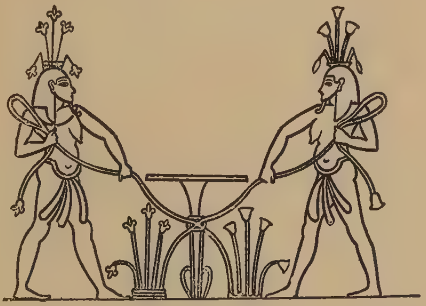
2. The two Nile-gods and their Cavern, and the hippopotamus goddess, who is armed with a huge knife, their protectress.

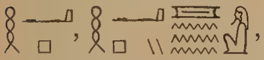
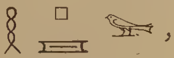


3. The Nile-god in his cavern, under the rocks at Philae, pouring out the waters which formed the two Niles.

"Qo̱r-Ḥaʿpi" and "Mu-Ḥaʿpi"; these names mean "Cavern of Ḥaʿpi" and "Water of Ḥaʿpi," respectively. In the texts they are often referred to as *Qo̱rti*, "The Two Caves."

The underground caverns, or "storehouses of the Nile," from which the river welled up, are depicted in the illustrations here given (Figs. 2, 3). In the first, the cavern is guarded by a hippopotamus-headed goddess, who is armed with a large knife and wears a feather on her head. Above are seated two gods, one wearing a cluster of papyrus plants on his head, and the other a cluster of lilies; the former represents the Nile of the North, and the other the Nile of the South. Each god holds water-plants in one hand. In the second illustration the god is depicted kneeling in his cavern (*Qo̱r*), which is enclosed by the body of a serpent; he wears a cluster of water-plants on his head, and is pouring out from two vases the streams of water which became the South and North Niles.


4. The Nile-gods of the South and North tying the stems of a lily and a papyrus plant round the symbol of "union," symbolizing the union of Upper and Lower Egypt.

The Egyptians called both their river and the river-god "Ḥaʿp" or "Ḥaʿpi"  pronounced in late times "Hōphi" or "Ōphi," a name of which the meaning is unknown; in very early dynastic times the god was called "Ḥaʿp-uēr"  *i.e.*, the "great Ḥaʿp." The name "Nile," by which the "River of Egypt" is generally known, is not of Egyptian origin, but is probably derived from the Semitic word *nahr*, *nahal*, "river"; this the Greeks turned into "Neilos," in Latin spelling "Nilus," whence come the common forms "Nile," "Nil," "Nilo." The river appears in the form of a man wearing a cluster of water-plants on his head, and his fertility is indicated by a large pendent breast. In the accompanying illustration the gods of the South and North Niles are seen tying stems of the lily and papyrus plants round the symbol of "union"; the scene represents the union of Upper and Lower Egypt (Fig. 4).

The ideas held by the Egyptians concerning the power of the Nile-god are well illustrated by a lengthy Hymn to the

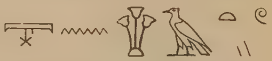
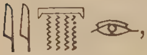
Nile preserved on papyrus in the British Museum (Sallier II, No. 10182). "Homage to thee, O Ḥaʿpi, thou appearest in this "land, and thou comest in peace to make Egypt to live. Thou "waterest the fields which Raʿ hath created, thou givest life "unto all animals, and as thou descendest on thy way from "heaven thou makest the land to drink without ceasing. Thou "art the friend of bread and drink, thou givest strength to the "grain and makest it to increase, and thou fillest every place "of work with work . . . Thou art the lord of fish . . . thou "art the creator of barley, and thou makest the temples to "endure for millions of years . . . Thou art the lord of the "poor and needy. If thou wert overthrown in the heavens, the "gods would fall upon their faces, and men would perish. When "thou appearest upon the earth, shouts of joy rise up and all "people are glad; every man of might receiveth food, and "every tooth is provided with meat . . . Thou fillest the "storehouses, thou makest the granaries to overflow and thou "hast regard to the condition of the poor and needy. Thou "makest herbs and grain to grow that the desires of all may "be satisfied, and thou art not impoverished thereby. Thou "makest thy strength to be a shield for man."

In another passage of the same hymn it is said that the god is not sculptured in stone, that images of his are not seen, "he "is not to be seen in inscribed shrines, there is no habitation "large enough to contain him, and thou canst not make images "of him in thy heart." These statements suggest that statues or figures of the Nile-god were not commonly made, and it is a fact that figures of the god, large or small, are rare. In the fine collection of figures of Egyptian gods exhibited in the Fifth Egyptian Room, which is certainly one of the largest in the world, there is only one figure of Ḥaʿpi (No. 11069, Wall-case 238). In this the god wears on his head a cluster of papyrus plants , before which is the *Udjat*, or Eye of Horus , and he holds an altar from which he pours out water. The only other figure of the god in the British Museum collection is the fine quartzite sandstone statue (Southern Egyptian Gallery, No. 8) which was dedicated to Åmon-Raʿ by the prince Shashanq, the son of king Osorkon I (*c.* 925–889 B.C.), and his queen Maʿat-ka-Raʿ, daughter of the king Ḥor-Psibkhenno Meriamon. Here the god bears on his out-stretched hands an altar, from which hang down bunches of grain, green herbs, flowers, waterfowl, etc. The statue was dedicated to Åmon-Raʿ, who included the attributes of Ḥaʿp among his own.

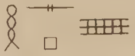
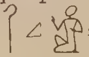
The true sources of the Nile are the rivers, such as the Kagera and others, that flow into the Victoria Nyanza, or Lake

Victoria, which lies between the parallels of latitude 0° 20′ N. and 3° S., and the meridians of 31° 40′ and 35° E. of Greenwich; the lake is 250 miles in length and 200 in breadth, and was discovered by Speke, on August 3rd, 1858. Other contributory sources are the Albert Nyanza, or Lake Albert, discovered by Sir Samuel Baker on March 16th, 1864, and Lake Albert Edward, discovered by H. M. Stanley in 1875; the connecting channel between these lakes is the Semliki River, with which the Anglo-Belgian frontier roughly coincides. The portion of the Nile between Lake Victoria and Lake Albert is known as the "Victoria Nile"; that between Lake Albert and Lake Nō (a lake 597 miles south of Kharṭūm, at the junction with the Baḥr al-Ghazal ("Gazelle River"), which flows from the west) is called the Baḥr al-Jebel (literally "Hill Nile," corresponding to our term "upper river"), which is duplicated for some distance by the parallel-flowing (east) Baḥr al-Zaraf or "Giraffe River," which comes into the main stream again 60 miles below Lake Nō; and that between Lake Nō and Kharṭūm is called Baḥr al-Abyaḍ, or "White Nile." The chief affluent in this stretch is the Sobat (Astasobas of Strabo), flowing from the east. The total length of these three portions of the Nile is about 1,560 miles. At Kharṭūm the White Nile is joined by the "Blue Nile" (or Abāī, the Astapos of Strabo, which rises in Lake Tsanā and is about 1,000 miles long), and their united streams form that portion of the river which is commonly known as the "Nile." The distance from Kharṭūm to the Mediterranean Sea is about 1,913 miles, and thus the total length of the Niles is about 3,473 miles. Between Kharṭūm and the sea the Nile receives but one tributary, viz., the Atbara, the Astaboras of Strabo, a torrential stream which brings into the Nile an immense quantity of dirty red water containing valuable deposits of mud. The Cataracts, or series of rapids, on the Nile are six in number: the first is between Aswān and Philae, the second is a little to the south of Wādī Ḥalfah, the third is at Ḥannek, the fourth is at Adramīya, the fifth is at Wādī al-Ḥamār, and the sixth is at Shablūkah. On the White Nile is a series of cataracts known as the Fōla Falls, and on the Blue Nile there are cataracts from Rosaires southwards for a distance of 40 miles.

The most important characteristic of the Nile is its annual flooding or Inundation. By the end of May, in Egypt, the river is at its lowest level. During the month of June the Nile, between Cairo and Aswān, begins to rise, and a quantity of "green water" appears at this time. The cause of the colour is said to be myriads of minute algae, which subsequently putrefy and disappear. During August the river rises rapidly, and its waters assume a red, muddy colour, which is due to the presence of the rich red earth which is brought into the Nile by the Blue Nile and the Atbara. The rising of the waters continues until the middle of September, when they remain stationary for about a fortnight or three weeks. In October a further slight rise occurs, and then they begin to fall; the fall continues gradually until, in the May following, they are at their lowest level once more. The cause of the Inundation is, as Aristotle (who lived in the fourth century B.C.) first shewed, the spring and early summer rains in the mountains of Ethiopia and the Southern Sūdān; these are brought down in torrents by the great tributaries of the Nile. The Sobat rises about April 15th, the Gazelle River and the Giraffe River about May 15th, the Blue Nile at the end of May, and the Atbara a little later. The united waters of these tributaries, with the water of the Upper Nile, reach Egypt about the end of August, and cause the Inundation to reach its highest level. The Nile rises from 21 feet to 28 feet, and deposits a thin layer of fertilizing mud over every part of the country reached by its waters. Formerly, when the rise was about 26 feet, there was sufficient water to cover the whole country; when it was less, scarcity prevailed; and when it was more, ruin and misery appeared through over-flooding. In recent years, the British irrigation engineers in Egypt have regulated, by means of the Aṣwān Dam, the Barrages at Esna and Aṣyūṭ, and the Barrage near Al-Manāshī, a little to the north of Cairo, the supply of water during the winter, or dry season, with such success, that, in spite of "low" Niles, the principal crops have been saved, and the people protected from want. In the Sūdān also the flow of water is regulated by barrages of the same kind. At Elephantine, and elsewhere, *Nilometers* or scales for measuring the height of the Nile, were set up. A cast of one of these, from Edfū, is exhibited in the Assyrian Basement.

In connection with the adoration of the Nile, two important festivals were observed. The first of these took place in June and was called the "Night of the Tear"  , *Qorḥ en Ḥatui*, because it was believed that at this time of the year the goddess Isis shed tears in commemoration of her first great lamentation over the dead body of her husband Osiris. Her tears fell into the river, and as they fell they multiplied and filled the river, and in this way caused the Inundation. This belief exists in Egypt, in a modified form, at the present time, and, up to the middle of the last century the Muhammadans celebrated, with great solemnity, a festival on the 11th day of the month Paōni (June 17th), which was called the "Night of the Drop," *Lailat al-Nuqtah*. On the night of this day a miraculous drop of water was supposed to fall into the Nile and cause it to rise. The second ancient Nile-festival was observed about the middle of August, and has its equivalent in the modern Muhammadan festival of the "Cutting of the Dam." A dam of earth about 23 feet high was built in the Khalīg Canal, and when the level of the Nile nearly reached this height, a party of workmen thinned the upper portion of the dam at sunrise on the day following the "completion of the Nile," and immediately afterwards a boat was rowed against it, and, breaking the dam, passed through it with the current.

The history of Egypt shows that in all periods the country has suffered from severe famines, which have been caused by successions of "low" Niles. Thus a terrible seven years' famine began in A.D. 1066, and lasted till 1072. The people of Cairo killed and ate each other, and human flesh was sold in the public markets. In Genesis xli, we have another example of a seven years' famine, and still an older one is mentioned in a Ptolemaïc inscription cut upon a rock on the Island of Saḥal in the First Cataract. According to the text, this famine took place in the reign of Djoser (Žoser), a king of the IIIrd dynasty, about 3000 B.C., because there had been no satisfactory inundation of the Nile for seven years. It says that by reason of this, grain was very scarce, vegetables and garden produce of every description could not be obtained, the people had nothing to eat, and men were everywhere robbing their neighbours. Children wailed for food, young men had no strength to move, strong men collapsed for want of sustenance, and the aged lay in despair on the ground waiting for death. The king is said to have written to the Governor of the First Cataract, where the Nile was believed to rise, and to have asked him to enquire of Khnūm, the god of the Cataract, why such calamities were allowed to fall on the country. Subsequently the king, we are informed, visited Elephantine, and was received by the god Khnūm, who told him that the Nile had failed to rise because the worship of the gods of the Cataract had been neglected. The king then promised to dedicate offerings regularly to their temples in future, and, having kept his promise, the Nile rose and covered the land, and filled the country with prosperity. This is probably a tradition of a real event; the inscription is a Ptolemaïc version of a supposed ancient original.

**Geography.**—From time immemorial Egypt has been divided into two parts, viz., the Land of the South, *To-Res* , and the Land of the North, *To-Meḥet* . The Land of the South is Upper Egypt, and its northern limit in modern times is Cairo ; the Land of the North is Lower Egypt, *i.e.*, the Delta, and its southern limit is Cairo. The ancient Egyptians divided the Land of the South into twenty-two parts, and the Land of the North into twenty parts ; each such part was called *ḥsap* , a word which the Greeks rendered by the designation *νόμος*, " nome." Each nome was to all intents and purposes a little complete kingdom. It was governed by a *ḥiqa* , or chief man, and it contained a capital town in which was the seat of the god of the nome and the priesthood, and every *ḥiqa* administered his *ḥsap* as he pleased. The number of the nomes given by Greek and Roman writers varies between thirty-six and forty-four. In late times Egypt was divided into three parts, Upper, Central, and Lower Egypt ; Central Egypt consisted of seven nomes, and was therefore called Heptanomis. The nomes were :—

## UPPER EGYPT.

| | Nome. | Capital. | God or Goddess. |
|---|---|---|---|
| 1. | **Ta-Kens.** | **Yēbu.**[1] ELEPHANTINE. *Aswān.* | Khnūm. |
| 2. | **Utes-Ḥor.** | **Edbu.** APOLLINOPOLIS MAGNA. *Edfū.* | Ḥor-Beḥudet. |
| 3. | **Ten.** | **Nekheb.** EILEITHYIASPOLIS. *Al-Kāb.* | Nekhebet. |
| 4. | **Uaset.** | **Uaset.** THEBES (or HERMONTHIS). No-Amon. *Luxor, Karnak* (*Armant*). | Åmon-Raʿ.<br>Munt. |
| 5. | **Herui.** (" Two Hawks.") | **Qebti.** KOPTOS. *Qufṭ.* | Min. |
| 6. | **Åati.** | **Taentarert.** TENTYRIS. *Denderah.* | Hathor. |
| 7. | **Sesheshet.** (" Sistrum.") | **Ḥet-Sesheshet.** DIOSPOLIS PARVA. *Hau.* | Hathor. |
| 8. | **Abt.** | **Ṭeni.** THINIS. *Al-Bīrba.* | Ånḥūr. |
| 9. | **Ma-Min** (?). | **Åpu.** PANOPOLIS. *Akhmīm.* | Min. |
| 10. | **Uadjet.** | **Debet.** APHRODITOPOLIS. | Hathor. |
| 11. | **Set.** | **Shas-ḥetep.** HYPSELIS. *Shotb.* | Khnūm. |

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[1] Names printed in heavy type are Egyptian ; those in capitals are Greek ; those in ordinary type Biblical ; and those in *italics* are the names by which the places are known by the modern Egyptians.

| Nome. | Capital. | God or Goddess. |
|---|---|---|
| 12. **Du-ḥefi.** (“ Serpent Mountain.”) | **Nūt-ent-bȧk.** Hierakopolis. | Horus. |
| 13. **Im-f-khent.** | **Saut.** Lykopolis. *Asyūṭ.* | Upuaut. |
| 14. **Im-f-peḥ.** | **Qesi.** Kousai (Cusae). *Al-Qusīyah.* | Hathor. |
| 15. **Uenet.** (“ Hare.”) | **Ekhmūnū.** Hermopolis. *Ashmūnēn.* | Thoth. |
| 16. **Maḥedj.** (“ Oryx.”) | **Hebnu.** | Horus. |
| 17. **Ȧnup** (?) (“ Jackal.”) | **Kasa.** Kynōnpolis. *Al-Kēs.* | Anubis. |
| 18. **Sepd.** | **Ḥet-nesut.** Hippōnon. *Al-Hībah.* | Anubis. |
| 19. **Bu-djamui.** (“ Place of Two Sceptres.”) | **Pa-Ma‘djet (Pemže).** Oxyrrhynchus. *Bahnasā.* | Set. |
| 20. **Im-khent.** | **Ḥenen-nesu, Ḥininsu.** Herakleopolis Magna. Hānēs. *Aḥnas.* | Ḥershef. |
| 21. **Im-peḥ.** | **Smen-Ḥor** | Khnūm. |
| 22. **Maten.** (“ Knife.”) | **Dep-Eḥet.** Aphroditopolis. *Aṭfīḥ.* | Hathor. |

## LOWER EGYPT.

| | | |
|---|---|---|
| 1. **Inb-ḥedj.** | **Men-nofret.** Memphis. Noph. *Mīt-Rahīnah.* | Ptaḥ. |
| 2. **Aa.** | **Sekhem.** Letopolis. | Ḥar-uēr. |
| 3. **Ȧmenet.** (“ West.”) | **Pa-neb-Ȧmt.** | Hathor. |
| 4. **Sȧpi-Resit.** | **Djeka‘.** | Ȧmon-Ra‘. |
| 5. **Sȧpi-Meḥet.** | **Sait.** Saïs. *Sā.* | Neith. |
| 6. **Ka-semt.** | **Khasuut.** Xoïs. *Sakhā.* | Ȧmon-Ra‘. |
| 7. **Nefer-Ȧmenet.** | **Pa-Aḥu-neb-Ȧmenet.** *Metelis* (?). | Ḥu. |
| 8. **Nefer-Ȧbet.** | **Pithom.** Patumos. *Tell al-Maskhūtah.* | Itūm. |
| 9. **Ȧthi.** | **Pa-Usīrī.** Busiris. *Abūsīr.* | Osiris. |
| 10. **Ka-Qam.** | **Ḥet-ta-her-abet.** Athribis. | Ḥor-Khenti-Khati. |
| 11. **Ka-ḥeseb.** | **Pama‘ka.** Kabasos. *Shabbās.* | Isis, or Sebek. |

| | Nome. | Capital. | God or Goddess |
|---|---|---|---|
| 12. | **Theb-ah.** | **Theb-neter.** Sebennytos. *Samanūd.* | Anḥūr. |
| 13. | **Ḥeq-a‘ṭ.** | **Ōn.** Heliopolis. *Matarīyah.* | Itūm. |
| 14. | **Khent-ȧbet.** | **Thal.** Tanis. Zoan. *Sān.* | Horus. |
| 15. | **Dḥūti.** | **Pa-Dḥūti.** Hermopolis Minor. | Thoth. |
| 16. | **Ḥa‘tmeḥit.** | **Pa-Banebded.** Mendes. *Tmai al-Amdīd.* | Osiris. |
| 17. | **Sam-Beḥudet.** | **Pa - Khen - en - Ȧmon.** Diospolis. | Ȧmon-Ra‘. |
| 18. | **Im-Khent.** | **Pa-Bastet.** Bubastis. Pibeseth. *Tall Basṭah.* | Bast. |
| 19. | **Im-peḥ.** | **Pa-Uadjet.** Buto. | Uadjet (Uto). |
| 20. | **Sopd.** | **Qesem.** Phakoussa. *Faqūs.* | Sopd. |

Nubia was divided into 13 nomes :—

| | | | |
|---|---|---|---|
| 1. | **Peḥ-Qennes.** | The region south of Meroë. | |
| 2. | **Maruat.** | Meroë. *Bagrawīr.* | Ȧmon. |
| 3. | **Napat.** | Napata. (*Jebel Barkal.*) | Ȧmon. |
| 4. | **Peten-Ḥūr.** | Pontyris. | Horus. |
| 5. | **Pa-Nubset.** | Pnups. | Thoth. |
| 6. | **Ta-Uto.** | Autoba (?). | ......... |
| 7. | **Būhōnet.** | Boōn. *Wādī Ḥalfah.* | Horus. |
| 8. | **Ȧtefthit.** | Taasitia (?). | ......... |
| 9. | **Nehȧu.** | Noa. | ......... |
| 10. | **Meḥit.** | Meae. | Horus. |
| 11. | **Maamet.** | Primis. *Ibrīm.* | Horus. |
| 12. | **Boket** | Bok. *Kubbān.* | Horus. |
| 13. | **Ḥet-Khent.** | Pilak. Philae. *Bilāk.* | Isis. |

Under the Ptolemies, the district between Elephantine and Philae was called Dodekaschoinos, because it contained twelve schoinoi, or measures of land, but later this term was applied to the whole region between Elephantine and Hiera Sykaminos (Maḥárraka).

Under the late Roman emperors many of the nomes were sub-divided, probably for convenience in levying taxes, and in still later times the governor of a nome, or province, bore the title of Duke (Δοῦξ).

Modern Egypt is divided into 14 provinces :—

## LOWER EGYPT.

| Province. | Capital. |
|---|---|
| 1. Bahērah. | Damanḥūr. |
| 2. Qalyūbīyah. | Benha. |
| 3. Sharqīyah. | Zaqāzīq. |
| 4. Dakhālīyah. | Manṣūrah. |
| 5. Manūfīyah. | Menūf. |
| 6. Gharbīyah. | Ṭanṭa. |

## UPPER EGYPT.

| | |
|---|---|
| 1. Gīzah. | Gīzah. |
| 2. Beni-Suwēf. | Beni-Suwēf. |
| 3. Minyah. | Minyah. |
| 4. Aṣyūṭ. | Aṣyūṭ. |
| 5. Girgah. | Ṣūhāq. |
| 6. Qena. | Qena. |
| 7. Nūba. | Aṣwān. |
| 8. Fayyūm. | Madīnat al-Fayyūm. |

The towns of Cairo, Alexandria, Port Saʿīd, Suez, Damietta, and others, have generally a special governor.

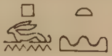
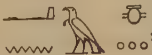
The provinces of the Anglo-Egyptian Sūdān are as folows :—

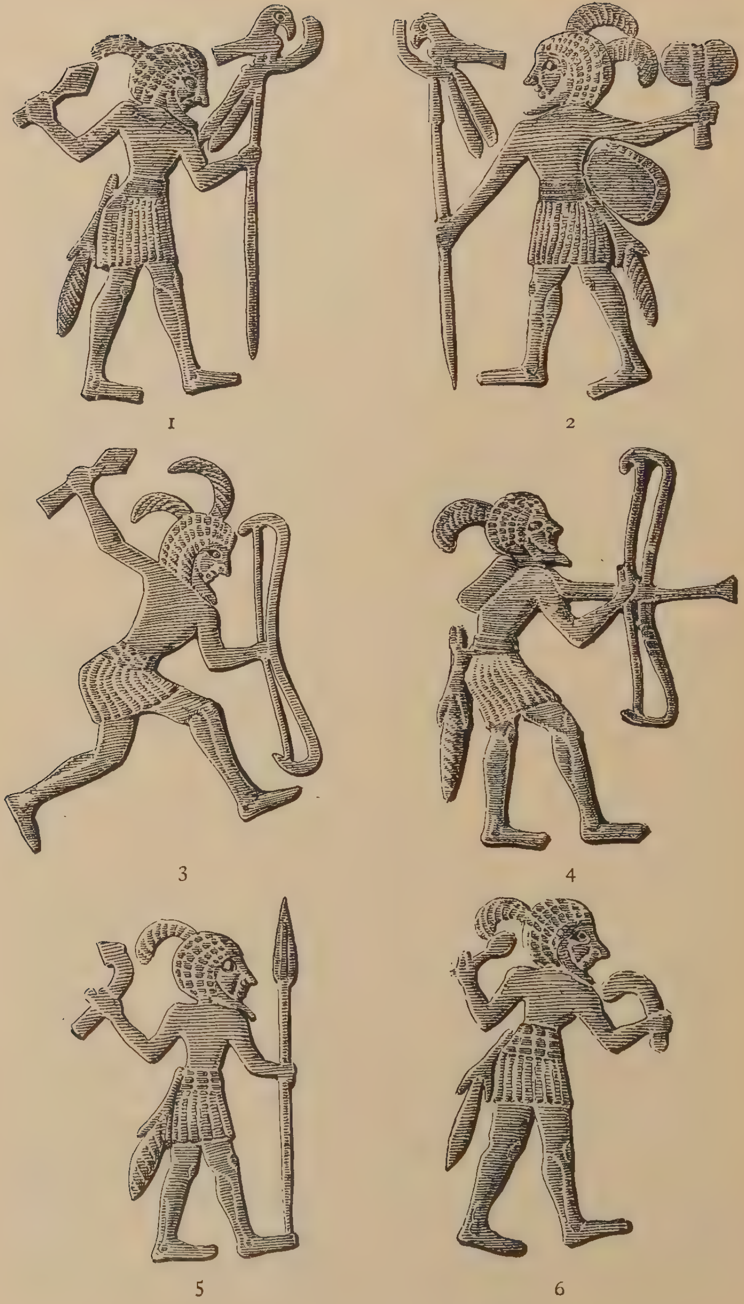
1. Bahr al-Ghazāl. 2. Berber. 3. Blue Nile Province. 4. Dongola. 5. Halfah. 6. Kassala. 7. Kharṭūm Province. 8. Kordofān. 9. Mongalla. 10. Red Sea Province. 11. Sennaar. 12. Upper Nile Province. 13. White Nile Province.

## CHAPTER II.

ETHNOGRAPHY. THE LAND OF PUĒNET. POPULATION. LANGUAGE. FORMS OF WRITING. DECIPHERMENT OF EGYPTIAN HIEROGLYPHICS. YOUNG AND CHAMPOLLION. HIEROGLYPHIC ALPHABET AND WRITING. WRITING MATERIALS.

**The Egyptians.**—The main stock of the Egyptians was of African origin, akin to the other comparatively light-skinned peoples who inhabited the north-east portion of the African Continent, such as the ʿAbabdeh, Bishārīn, and Gallas, and to related tribes of the Arabian peninsula. They may be described ethnically as Hamites. The race is light-boned and "dolichocephalic," or long-headed generally, but very early traces of a broader-skulled population in very early times have recently been found (the "Tasians" of Mr. Guy Brunton). Diodorus, who declared that the Egyptians were descended from a colony of Ethiopians, *i.e.*, Nubians, who had settled in Egypt, was not far wrong so far as the main stock of the nation was concerned, as there is no doubt that in the earliest times a very close bond existed between the Northern Nubians and the Egyptians, and modern archaeological investigation has shown that in all probability they came into Nubia not from the south, by the Nile, but from the north, from Egypt itself; so that it is supposed that the Hamitic Egyptians, the oldest "predynastic" stock, entered the valley from the Red Sea coast by way of the Wādī Hamamat, and thence spread north and south. The Cushites were dark in colour, but not negroes; the Egyptians, as to-day, varied in complexion from dark red-brown in the south to reddish-yellow in the north. The hair was, and is, universally very dark chestnut to (generally) black, is sometimes straight, sometimes curly, though the frizzier it is the more probability there is of negro blood in the individual. On the west of the Nile Valley lived the fair-skinned Libyans; on the east the ancestors of the Blemmyes and the modern Bīshārī tribes of the desert, who are of a light-brownish colour, and nearly related to the Egyptians; and beyond the Sinaitic wilderness, the Semites of Palestine and Arabia. To the south were, and are, the Nubians, and further south, near the Equator, were negro tribes who did not come into contact with Egypt until after the end of the Old Kingdom (*see* p. 304), when they seem to have moved north-ward, ousting the Nubians from much of their territory, and even threatening Egypt itself.

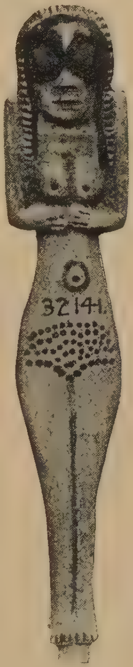
The later Egyptians appear to have regarded a country named Puēnet  (now often called Punt) as their original home, and there is no doubt that the dress of the folk of Puēnet, as represented on the Egyptian monuments, resembled the Egyptian. This, however, cannot be pressed, as the Minoans of Crete and the Hittites of Anatolia both also wore clothes analogous to the Egyptian. All the same, there was probably a real relationship with Puēnet, which lay somewhere on the Somali coast. That Puēnet was situated a considerable distance to the south of Egypt is certain, and that it could be reached by land, and also by water by way of the Red Sea, is clear from the inscriptions, but there is no evidence available which enables the exact limits of the country to be defined. The despatch of several expeditions to Puēnet by the Egyptians is recorded, for the purpose of bringing back *ʿanti* , or myrrh, which was used freely for embalming purposes. They started from some point on the Red Sea near the modern town of Quṣair, and sailed southwards until they reached the port of Puēnet. The huts of the natives are represented in the bas-reliefs as standing close to water, probably the sea. The expedition despatched by Queen Ḥatshepsut about 1494 B.C. (*see* p. 338) brought back throw-sticks, a huge pile of myrrh, logs of ebony, elephants' tusks, sweet-smelling woods, eye-paint, various kinds of spices, dog-headed apes, monkeys, leopard (or panther) skins, " green " (*i.e.*, pale) gold, and gold rings, such as are to this day used as currency in East Africa and are known as " ring money." Now all these things are products of the region which lies between the southern end of the Red Sea, the Indian Ocean, and the Valley of the Nile, and it is impossible not to conclude that Puēnet was situated somewhere in it. Puēnet was of course visited by the Egyptians centuries before the time of Ḥatshepsut ; hers is merely the best known because the best advertized expedition, and she probably carried it out in imitation of her male predecessor, the great King Mentuḥetep III (2300 B.C.), who built the temple at Dair al-Baḥri that Ḥatshepsut's architect, Senenmut, imitated on such a grand scale for his mistress. It is highly probable that reliefs in his temple depicting an expedition to Puēnet by Mentuḥetep originally suggested to Ḥatshepsut her expedition. In early days Puēnet was visited commonly by land, so that as we have no record of a crossing of the Bab al-Mandeb in the accounts of these expeditions, Puēnet must have lain mostly



5. Predynastic Egyptians; from a "palette." [No. 20790.]

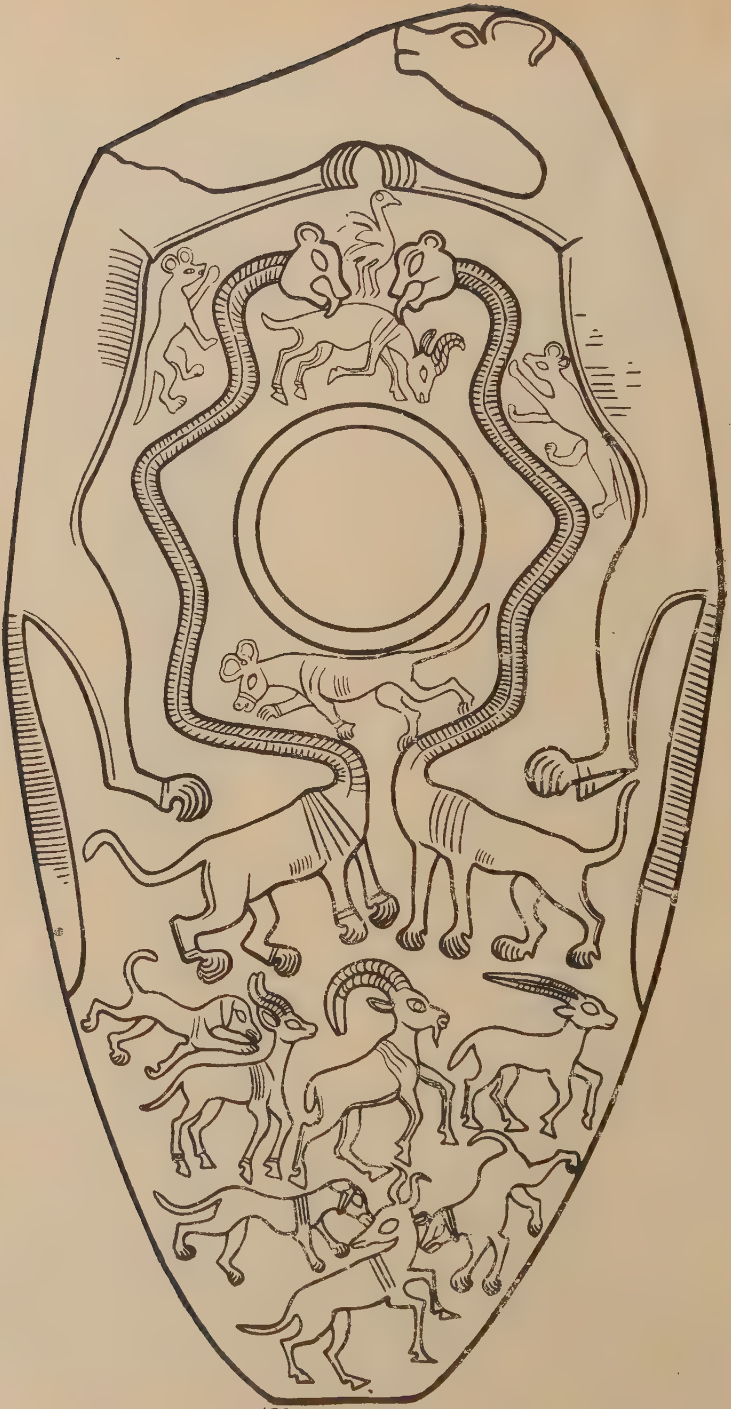
on the African side of the straits: the name was probably a general one for the neighbourhood of the straits.

The men of Puēnet wore a pointed or plaited and turned-up beard and a loin cloth, which was kept in position by a kind of belt, from which hung down behind the tail of an animal. The beard of the Nilotic Egyptian, as delineated in prehistoric representations dating before the "dynastic" conquest, was also pointed, and gods wore a plaited, turned-up beard exactly like that of the Punites. Gods, kings, and priestly officials on solemn, ceremonial occasions, wore tails. In two statues of Åmenḥetep III (Northern Egyptian Gallery, Nos. 4 (ex-14) and 5 (ex-21)), the tail is supposed to be brought forward under the body of the king, and its end is carefully sculptured on the space between his legs. The custom of wearing tails is common in Central Africa at the present day, even the women, in some places, wearing long tails of bast (Schweinfurth, *Heart of Africa*, I, p. 295); and a recent traveller reports that the Gazum people wear tails, about six inches long, for which they dig holes in the ground when they sit down (Boyd Alexander, *From the Niger*, I, p. 79). Many other points of comparison between the Egyptians and the peoples of Central Africa could be mentioned in proof of the views that the indigenous Egyptians were connected with the people of Puēnet, and that Puēnet was situated at least in part in the South-Eastern Sūdān.



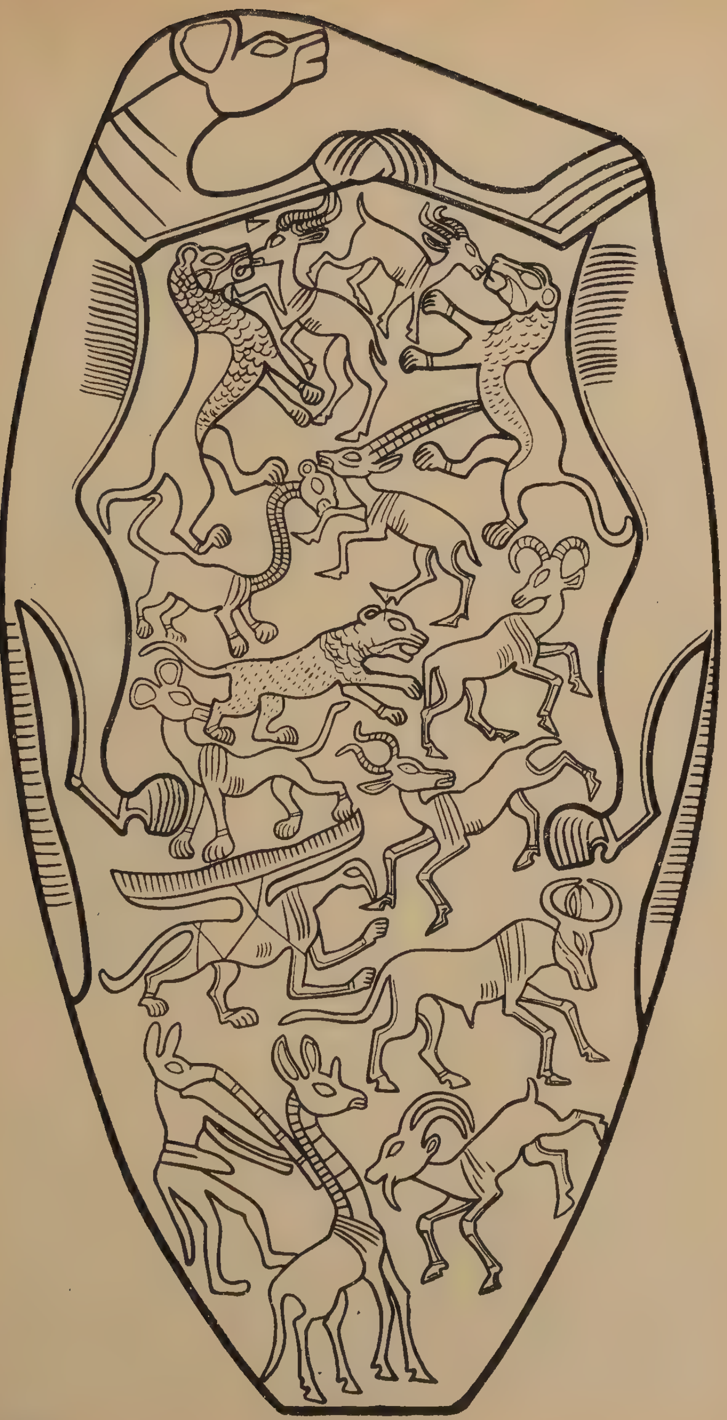
6. Bone figure of a woman, with inlaid lapis-lazuli eyes. Predynastic Period. [No. 32141.]

It is evident that the legendary connexion with Puēnet in no way invalidates, but rather confirms, the idea that the predynastic Egyptians originally came from the southern seacoasts and passed up the Red Sea littoral to the Wādī Hamamat and thence into Egypt.



(Obverse.) [No. 35715.] Ashmolean

7. Cast of slate "palette" with fantastic



Museum. (Reverse.) [No. 35715.]
animal figures (latest predynastic age).

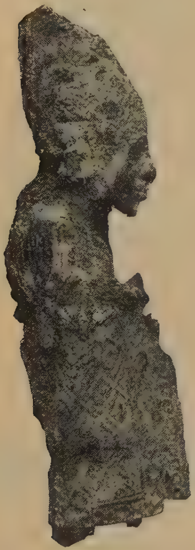
A second element in the Egyptian population is that of the "Dynastic Egyptians," as they are called, to distinguish them from the indigenous African Nilotes, because their arrival in Egypt is roughly coeval with, and probably accounts for, the development of Egyptian culture that expressed itself in the organization of a civilized state under kingly dynasties. These people were not indigenes, or were they, apparently, in any way related to the surrounding peoples, unless, possibly, to one of the elements that went to make up the Semitic "nationality" as well as the Egyptian. They must have came from the north, and presumably by land across the wilderness and the isthmus of Suez from Palestine and Syria. Their skulls were broad, of what is called the "Armenoid" type. The oldest representations of ruling Egyptians, who may be presumed to belong to this race, shew remarkably a definitely central or even north European type (Figs. 9–12), and it is very probable that this invading people belonged to an early folk-wandering from the "Nordic" regions that made its way south through Syria, after possibly a period of settlement there.

The theory of a later invasion by a people of higher culture from Asia, which started the development of the dynastic Egyptian civilization, has been held for many years, though it is only lately that it has received general recognition. The civilization of the newcomers was of a much higher character than that of the primitive Egyptians; but among the great bulk of the population, manners, customs, and beliefs continued to preserve unchanged their characteristic African nature.

The physical features and dress of the primitive or predynastic Egyptians, before the Northern or Asiatic invasion, are well illustrated by the accompanying drawings and photographs from monuments of the predynastic age. From Fig. 5 (p. 20) we see that their hair was short and curly, their noses long and pointed, their eyes almond-shaped, their beards pointed, their arms and legs long, their hands large, and their feet long and flat. They wear in their hair feathers, probably bright feathers from the tails of birds, such as are worn at the present day, and their loin cloths are fastened round their bodies by belts, from which hang short, bushy tails of jackals (?). No. 1 bears a hawk-standard, the symbol of the god of the tribe, and is armed with a mace having a diamond-shaped head. No. 2 bears a hawk-standard and wields a double-headed stone axe. No. 3 is armed with a mace and a bow. No. 4 is shooting a flint-tipped arrow from a bow. No. 5 is armed with a boomerang and a spear, and No. 6 with a mace and a boomerang. The above illustrations are drawn from the green slate "palette" (No. 20790) exhibited in Table-case D in the Sixth Egyptian

Room. These palettes were apparently ritual objects on which the paint was mixed for the decoration of an image of a god or king : in the centre is a circular space for the paint, which is surrounded by ornamental carving. Part of this palette is in the Louvre. Fig. 7 shews both sides of a palette in the Ashmolean Museum, with relief carvings of desert animals and monstrous beasts of various kinds, dating shortly before the Ist dynasty.

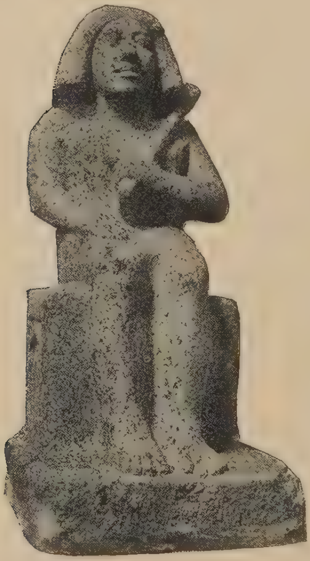
In Figs. 6 and 37 we have bone and ivory figures of women of the predynastic period. Fig. 6 represents a woman of slim build, with eyes inlaid in lapis-lazulis, and wearing long hair which falls over her shoulders. Another figure of somewhat later date (Fig. 37) is of interest as shewing the method of dressing the hair in a chignon or catogan, and of carrying a child, partly on the back and partly on the left shoulder, as at the present day.



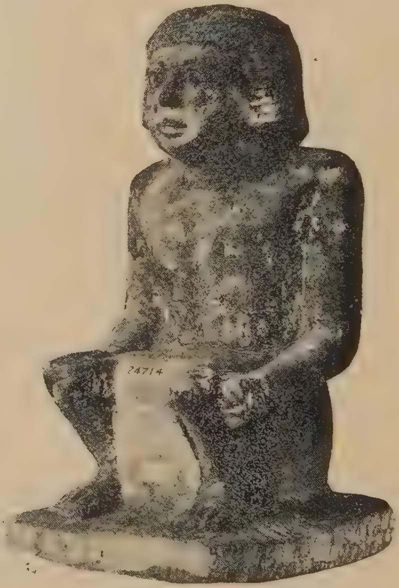
8. Ivory figure of a king. Ist dynasty. [No. 37996.]

A very important ivory figure of the Ist dynasty shews the appearance of a king of the archaïc period, wearing the crown of Upper Egypt and an embroidered robe with an elaborate diamond pattern (No. 37996; Fig. 8). His face, which is extraordinarily well characterized in so small an object, is that of an old man, but is more of the old predynastic type than that of the northern invaders, whose traits are perhaps well shewn in the stone figure of a shipbuilder, who lived under the IIIrd dynasty (No. 171; Fig. 9). This type is quite unlike that of the predynastic people. Fig. 10, the small statuette of Nefer-ḥi (No. 24714), perhaps shews a coarser version of the invading type. (*cf.* also Figs. 11 and 12.)

During the course of centuries, the character and type of the nation naturally altered. The Hamitic folk, with its aristocracy of northern (and possibly Nordic) origin, soon admitted an admixture in the north of Libyan and Semitic elements (chiefly the former), and in the south of the related Nubian element, and, in the time of the Middle Kingdom, of negroes. It is probable that the period of confusion (First Intermediate Period) between the Old and the Middle Kingdom (*c.* 2400–2200 B.C.) saw invasions both of Nubians followed by negroes from the south, and (though this is uncertain) of Semites from the north. During the Second Intermediate Period, between the Middle and New Kingdoms (*c.* 1700–1580 B.C.), occurred the invasion of the Hyksōs, a Semitic tribe (with possibly also Indo-European elements) from Northern Syria, with Semitic rulers, who became kings of Egypt. This brought in the first strongly Semitic element, which henceforth persisted on the Delta, and increased largely in proportion to the rest. The kings of the XIXth dynasty had a very strong admixture of Semitic blood, as is shewn by their portraits, but this must not be pressed in the direction of supposing that the whole nation now became Semitized in type, for in the royal family the males now very largely took foreign, and especially Syrian, princesses to wife, so that the royal family became far more definitely Semitic than the nation. Still, there was a continuous and very considerable Semitic, as well as Libyan, infiltration now and henceforward into the north, and the real old Egyptian type became somewhat to seek, except in Upper Egypt. And this may be considered



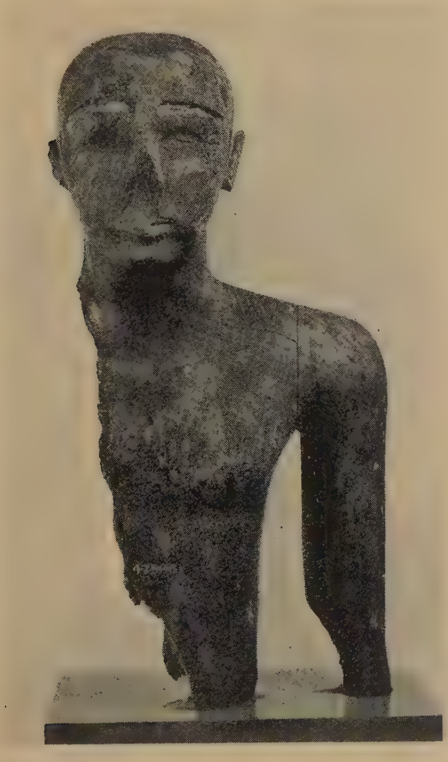
9. Figure of Bedja, son of ʿAnkhu (?), the Shipbuilder. [No. 171.]



10. Painted limestone figure of Nefer-hi. [No. 24714.]

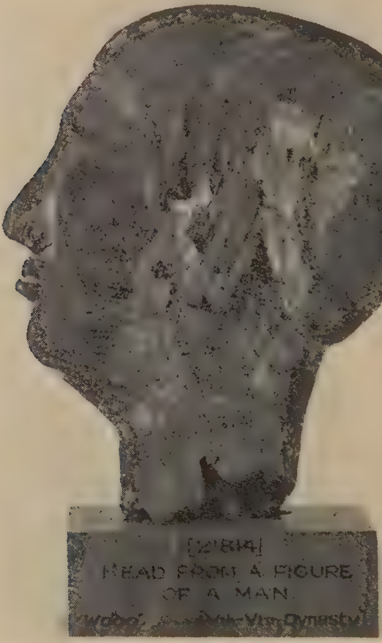
Portrait Figures of Officials of the IIIrd Dynasty, shewing the Dynastic Type. About 3000 B.C.

to be the case even to-day, though now the Semitic type is much less evident than it was under the XIXth dynasty, in spite of the admixture with Jewish immigrants expelled by the Babylonians in the sixth century B.C., and with the Arabs of Islām in the seventh century A.D. Between these two dates, however, occurred the great Mediterranean (Greek and Italian) immigration under the Ptolemies and Romans, which was continuous during the period of complete abandonment of Egypt to the power and influence of the West during at least six centuries, and has no doubt served to neutralize effectively in the population the other intrusive element from the Semitic East. Persian immigration was never large enough to have any



11. The finer "dynastic" type of European character; wooden figure of the Vth dynasty. [No. 47568.]

effect: the only real Persians in Egypt were a few higher officials and nobles. But the Greeks, especially, of all classes, and more especially the "upper lower" class of small shopkeepers, etc., overran the whole country from Alexandria to the Sūdān, and as in those days there was no fundamental gulf between religions as there is between Christianity and Islām to-day, mixture with the Egyptians was usual. The Greeks are almost as ubiquitous in Egypt to-day, and in character are precisely like their ancestors, but their Christianity deprives them of any sort of control and forbids marriage with the natives. The nett result of all these overrunnings and admixtures is that the main stock of the nation remains as it was at the beginning of history, the Nilotic indigenous element being prepotent, especially in the south. All visitors to Egypt are struck by the resemblance of



12. "European" profile of the "dynastic" type; head of wooden figure of the Vth–VIth dynasty. [No. 21814.]

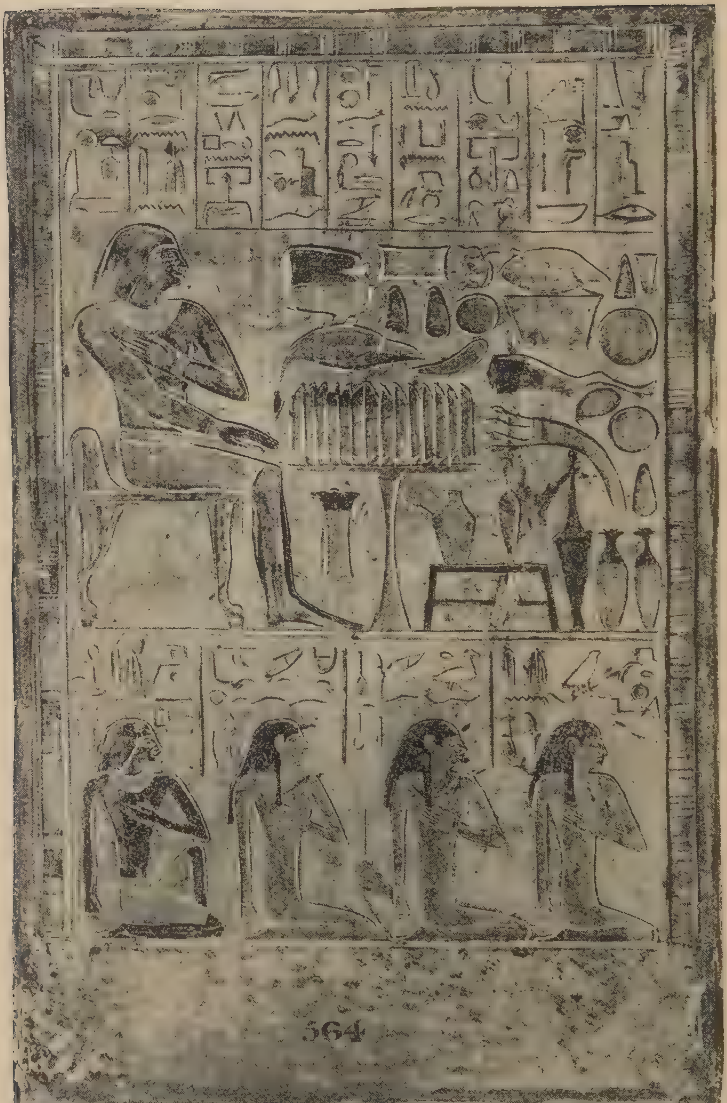
the peasantry or *fellaḥīn* to the ancient people depicted on the monuments, and this is specially so if the *earlier* monuments are considered, for the modern people are on the whole, as has been said above, more like to the Egyptians of the Old and Middle Kingdoms (*c.* 3200–1700 B.C.) than to those of the New Kingdom (*c.* 1500–700 B.C.). In the north the greater foreign admixture is seen in the resemblance, often noticeable, of the people there to the typical Egyptians of the Saïte period, when Libyan elements were strong and the Greeks were beginning to arrive (700-300 B.C.). The Semitizing effect of the Muḥammadan Arab invasion has been *nil*, the true Arab type being rare in Egypt, even among so-called Bedawi (desert Arab) families. During the Middle Ages a certain amount of Persian and Turko-Tatar blood entered the country, but affected only the higher classes. The idea that the Copts are the only descendants of the ancient Egyptians is of course erroneous.

The **population** of Egypt was, in 1927, 14,168,756 persons, of whom the great majority were Muhammadans. Of the ancient population it is difficult to form any idea, and all calculations rest on individual opinions of the probabilities.

**Language.**—The modern Egyptians speak Arabic. The ancient Egyptian language was not, strictly speaking, Semitic, although it possessed many characteristics which resemble those of the Semitic languages, but in a less developed form. Of all the views on the subject which have been held in recent years, the most plausible one is that which makes Egyptian belong to the group of Proto-Semitic languages. The Egyptian and the Semitic languages appear to have sprung from a common stock, from which they separated before their grammars and vocabularies were consolidated. The Egyptian language developed rapidly under circumstances of which nothing is known, and then, apparently, became crystallized ; the Semitic language developed less rapidly, but continued to develop for centuries after the growth of the Egyptian language was arrested. To the period when Egyptian separated itself from the parent stock no date can be assigned, but it must have taken place some thousands of years before Christ. Later, under the XVIIIth and XIXth dynasties, 1580 to 1200 B.C., a large number of Semitic words were introduced into the language, and in such compositions as the "Travels of an Egyptian" (*see* p. 70) a great many are transcribed into Egyptian characters.

The Egyptian language as known to us appears in five divisions, viz. :—

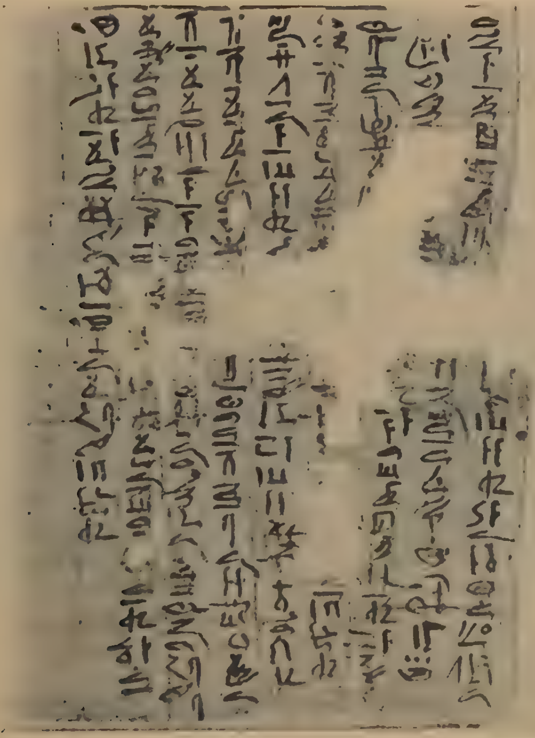
1. The Egyptian of the Old Kingdom, which was spoken and employed for literary purposes from about 3500 B.C. to about 2400 B.C.



13. Sepulchral stele of ʿAnkh-ren, an overseer of a department of the Treasury. Hieroglyphic inscriptions. XIIth dynasty. [Bay 1, No. 564.]

2. The language of the period of the Middle Kingdom, *c.* 2300–1700 B.C.: the "classical" Egyptian.

3. The "New-Egyptian" used in the ordinary business of life and for conversation, from about 1600 B.C., and for inscriptions from about 1300 B.C. to about 850 B.C. From 1600 B.C. to 1300 B.C. the classical language, modified, was used in inscriptions.

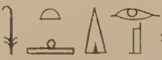


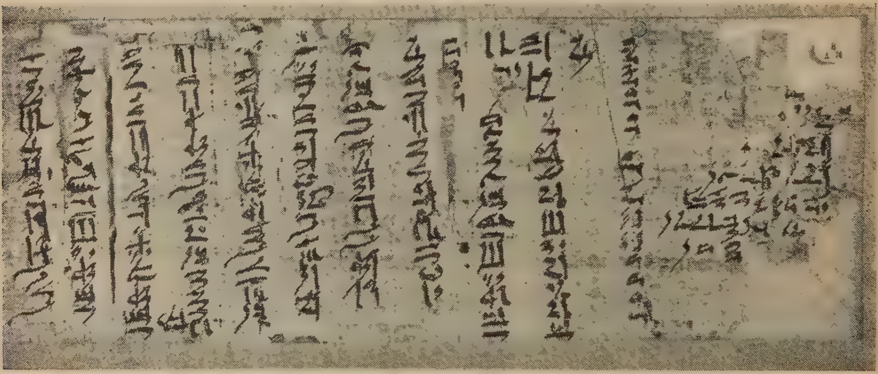
14. An XIth dynasty letter in hieratic. [No. 10549.]

4. The popular speech of the country, from about 800 B.C. to the end of the Roman Period; the language of the Demotic or "Enchorial" inscriptions. For hieroglyphic purposes an artificial literary dialect based on New-Egyptian was employed.

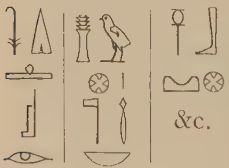
5. The ordinary language of the country, after Christianity was introduced into it; this is called Coptic. It ceased to be used in Egypt as a spoken language probably about the

sixteenth century, but the Holy Scriptures and the Services are in several places in Egypt still read in Coptic on Sundays and Festivals, although very few people understand what is being read. Four dialects of Coptic are distinguished: (1) That of Upper Egypt, called "Sahidic." (2) That of Lower Egypt, called "Bohairic." (3) The dialect of Sūhāq and its neighbourhood: Akhmīnic. (4) The dialect of the district of the Fayyūm: Fayyūmic.

**Writing.**—Egyptian writing was of three kinds, which are called "Hieroglyphic," "Hieratic," and "Demotic." The oldest form is the **hieroglyphic** (*i.e.*, sacred engraved writing), or purely pictorial, which was employed in inscriptions upon temples, tombs, statues, sepulchral tablets, etc., and for monumental purposes generally. As an example, the common formula of the funerary prayers, , *Di-ḥetep-nesut Asari*, etc., "May the king give an offering and Osiris of Dedu, Great God, Lord of Abydos," etc., may be quoted: it appears in the opening lines of the stele, Fig. 13. This is written in parallel vertical columns, beginning from the right. Hieroglyphics could also be written in the reverse way and horizontally from left to right, as might be most convenient. We usually print it from left to right as in the above copy, the original of which reads from right to left. This is done for convenience in printing: it is always awkward to



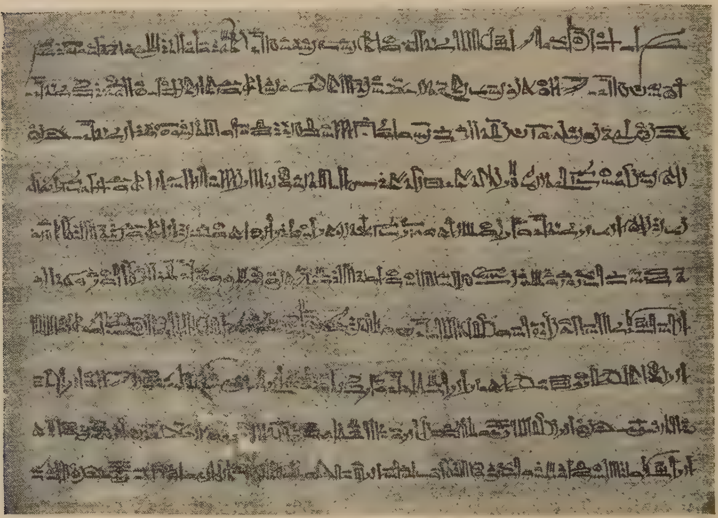
15. A page of XIIth dynasty hieratic; the Story of the Eloquent Peasant.



combine Hebrew or Arabic, which have to be read from right to left, with English or other European languages, which read from left to right, in the same sentence.

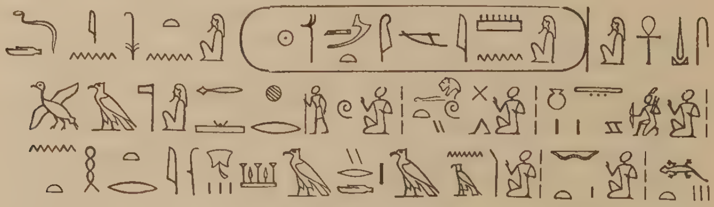
At a very early period it was found that the hieroglyphic form of writing was cumbrous, and that in cases where it was important to write quickly on papyrus the pictorial characters were inconvenient. The scribes, therefore, began first to modify, and secondly to abbreviate the pictorial characters, and at length the form of writing called "**hieratic**" (*i.e.*, the priests' writing) was developed. Hieratic was a style of cursive writing much used in copying literary compositions on papyrus from the Vth or VIth dynasty to the XXVIth dynasty. It can be written either in columns or horizontally, but always from the right, never from the left. The oldest form of this writing is well illustrated by Fig. 14, a photograph of one of the most ancient papyri in the British Museum (No. 10549), which contains a private letter of the time of the XIth dynasty (*c.* 2300 B.C.). The resemblance of the script to the "linear" form of hieroglyphics is noticeable: hieratic had not yet developed a very cursive character. The letter is written by a commander of the negro (?) soldiery (*imra mešau neḥasyu* [?]), whose name is destroyed, to a person named Kaya, the father of a woman of his household named Senet, who had written to the commander saying that she had received no provisions, whereas he, the commander, had despatched grain to his household in a barge in charge of Kaya's son and daughter: if it has not arrived, Kaya must get what provisions he can; but if he is in reality holding up the provisions from Senet he is guilty of starving her . . . "and see, I know my "stepmother's character. Are you conforming with your wife's "desire by destroying my household? Can I believe that I "have given food to my household when they write to me "saying 'There is no food!'?" It would look as if Kaya were perhaps the second husband of the commander's stepmother, as he can hardly have been her father, judging from the sharp tone of the letter, in which we see enshrined an example of "human nature" four thousand years old. Evidently the commander's stepmother, Kaya's wife, hated the lady Senet, who was presumably a concubine of her stepson, the commander. An old story! The writing of this letter is clear, but the interpretation of the phraseology used is difficult partly owing to the lacunae, and the translation given and summarized above is by the chief authority on this type of document, Mr. G. Battiscombe Gunn, of the Cairo Museum, with a single modification (the interpretation of the word taken to mean "negro") by another hand.

Fig. 15 illustrates hieratic of the XIIth dynasty, a specimen of the " Story of the Eloquent Peasant " (*see* p. 96), which much resembles the writing of the letter No. 10549, save that it is more cursive. Fig. 16 below is a reproduction of a page from the Great Harris Papyrus in the British Museum (No. 9999), which was written under the XXth dynasty, about 1200 B.C. The text is read from right to left, and the following is a transcript into hieroglyphic characters of the first two lines :—

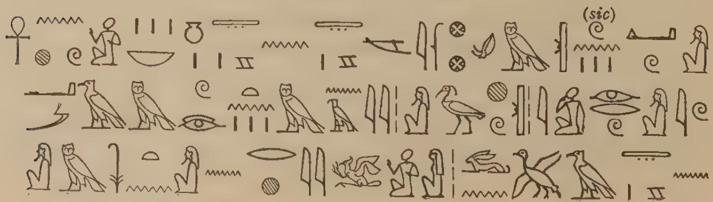


16. A page of hieratic writing from the Great Harris Papyrus.

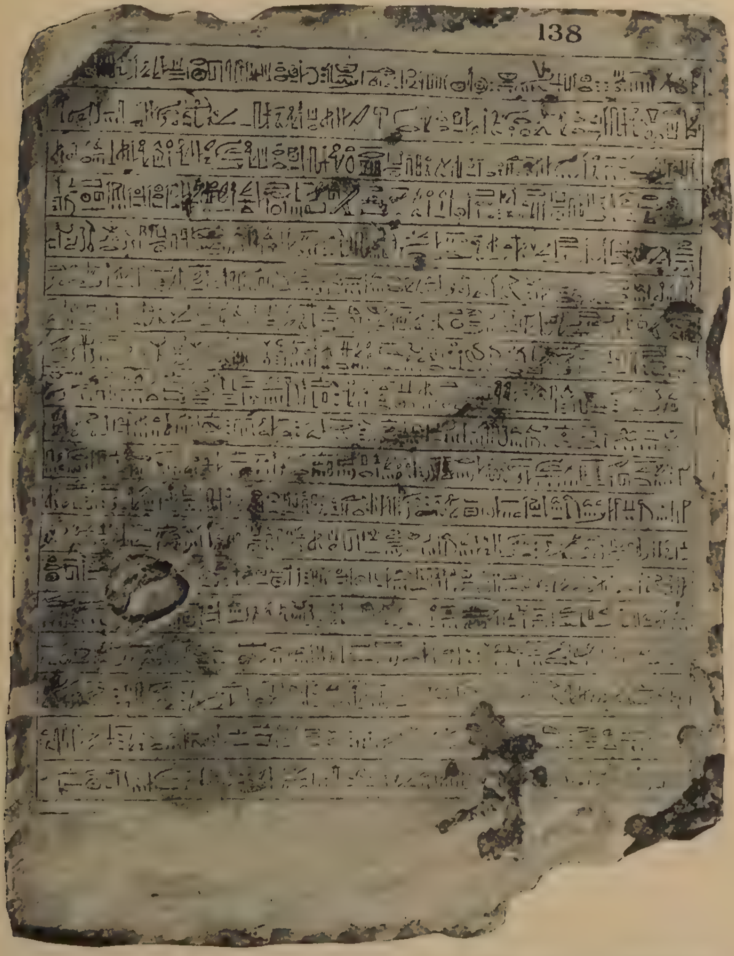
1.



2.

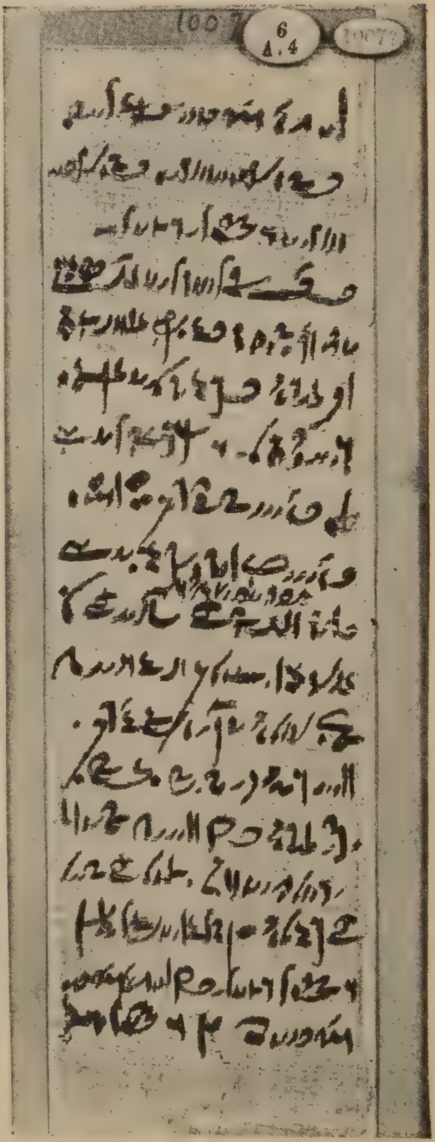


This transliterated (*see* below, p. 55), reads: *Žed in Insi*(*t*) *Wasi*(*r*)*-Maʿa*(*t*)*-Rīʿ Ma*(*r*)*i-Amūn, ʿanḫ ūža sonb, pa nūte*(*r*) *ʿo ḫr uēru ḥetiu nu to, mešau entḥetrau Šairdana pedtiu ʿašau, ʿanḫiu*

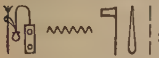
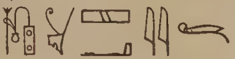


17. Stele inscribed with a XXIst dynasty hieratic copy of the decree establishing the *Ka*-chapel of Åmenḥetep, son of Ḥapu, under the XVIIIth dynasty. [Bay 10, No. 138.]

*nib nu to en Tomeri, sažem-ten, di-nui ʿeimaau-ten em nayu ikhōū e irui iui m Insi*(*t*) *en reḫyu. Uan pa to en* [*Kemi* . . . ], and, translated, is " Saith King Wasimareʿ Maiamūn (Rameses III), "life, wealth, and health "to him!, the great god, "before the chiefs and "princes of the land, the "soldiers and the charioteers, the Shairdana "(foreign mercenaries) "and bowmen multitudinous, all who live in "the land of Egypt: "'Hearken! I cause you "'to know of my glorious "'deeds, that I have "'done as King of Man-"'kind. The land of "'[Egypt was . . .]'." Hieratic was normally used only on papyrus, being written with a pen, but hieratic inscriptions cut on stone are known, though they are rare (Fig. 17).


18. A demotic document of the third century B.C. [No. 10077.]

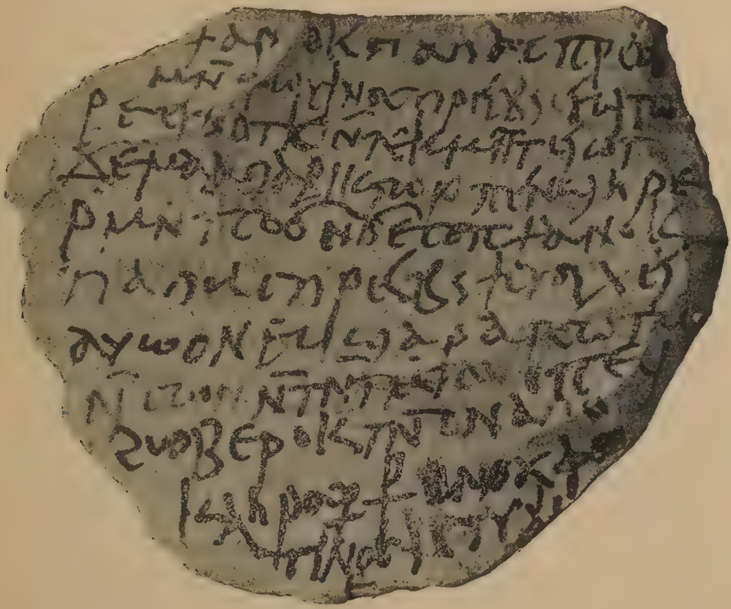
Between the end of the XXIInd and the beginning of the XXVIth dynasty the scribes, wishing to simplify hieratic still further, constructed from it a purely conventional system of signs from which most of the prominent characteristics of the hieroglyphic, or pictures, that had been preserved in the hieratic characters, disappeared. This new form of writing is called "**Demotic**" (*i.e.*, the people's writing), but it was known among some of the early Egyptologists by the ancient name "Enchorial" (*i.e.*, native writing, or writing of the country). Fig. 18

is an example of demotic, which is an agreement between an undertaker named Phagōnis and a man named Thotortaios with regard to the burial of the latter's son; dated in the 16th year of Ptolemy Philadelphus, B.C. 270–269. Herodotus (ii. 36) knew of only two writings, the "sacred" (*i.e.*, hieroglyphic) and demotic (διφασιοισι δέ γράμμασι χρέωνται καὶ τὰ μὲν αὐτῶν ἱερὰ τὰ δε δημοτικὰ καλεῖται). Hieratic had now disappeared. Demotic was commonly cut on stone, as well as written on papyrus. It was always horizontal, reading from the right. On the Rosetta Stone (Egyptian Gallery, No. 24) the visitor will see an example of the hieroglyphic and demotic forms of writing placed one above the other, and in the text we find that the hieroglyphic portion is called "the writing of the divine words" , and the demotic "the writing of books," *i.e.*, rolls of papyrus  (Fig. 20). The invention of the art of writing was assigned to the god Thoth, who was the great scribe of the gods, and who is frequently represented holding a writing palette and a reed pen, and the hieroglyphics, or picture signs, were, therefore, called divine, sacred, or holy. Another interesting example of the combination of hieroglyphics with demotic in public inscriptions of the Ptolemaïc Period are the two fragments of a bronze plate inscribed with a record of benefactions conferred on the temple of Hathor at Hermonthis (Armant) by ʿApaḥte(?) son of Harsiese (No. 57371); exhibited in the Fourth Egyptian Room, Case M.

During the Ptolemaïc Period, though Greek was the language of the kings and the upper classes of the country, the temples were still covered with inscriptions in hieroglyphics, and the Ptolemies and the Romans adopted old Egyptian titles, and had their names transcribed into hieroglyphics and cut in cartouches like the Pharaohs. In the reigns of Euergetes I (267 to 222 B.C.) and Epiphanes (205 to 181 B.C.) the priests promulgated decrees in honour of their kings which were cut on slabs of basalt in the hieroglyphic, demotic, and Greek characters, but on the sepulchral tablets of the period the inscriptions are usually hieroglyphics alone, the sacred characters which had, from time immemorial, been associated with religious beliefs and ceremonies. In the Southern Egyptian Gallery, however, are exhibited several tablets which are inscribed in demotic as well as in hieroglyphics, and of these may be noted the tablet of the lady Taimḥotep or Timouth (No. 387, Bay 25; Fig. 116), who died 118 B.C.; and that of Pedibast, son of Taimḥotep (No. 188, Bay 27). In the Roman Period we find that the use of demotic sometimes superseded that of hieroglyphics in public documents, and as an example of this may be mentioned the fine sandstone tablet inscribed, wholly in demotic, with a decree recording the dedication of certain properties to the gods who were worshipped at Karnak (Thebes) in the first century of our era (No. 1325, Bay 27). This tablet was found at Karnak, in the Hall of Columns, where, no doubt, it was set up originally, and its inscription was cut in demotic, because, at that period, that form of writing was better understood than hieroglyphics. In the Roman Period hieroglyphic inscriptions were already regarded as curiosities ; *e.g.*, No. 24784, Fifth Egyptian Room, Wall-case No. 220. This is a portion of a statue of a priest bearing a shrine of Osiris. On the back of the plinth is an inscription in hieroglyphics containing an address to Osiris by a priest of the "fourth order," and on one side of the plinth are cut in Latin and Greek the words "priest bearing Osiris." : SACERDOS OSIRIN FERENS—ΠΡΟΦΗΤΗϹ ΟϹΙΡΙΝ ΚѠΜΙΖ/. A bilingual museum label !

The hieroglyphs died at the end of the third century A.D., and demotic did not long survive them. The Greek alphabet had now been well known in Egypt for six centuries and it was natural that it should oust the clumsy native systems. Coptic is late Egyptian, written with the letters of the Greek alphabet, and seven additional signs (ϣ = š(*sh*), ϥ = *f*, ϧ = *ḫ*(*kh*), ϩ = *ḥ*, ϫ = ž(*zh* or *dj*), ϭ = ǧ(*j*), ϯ = *di* or *ti*, derived from demotic characters), the phonetic values of which could not be expressed by Greek letters, since, properly speaking, the sound *f* did not exist in ancient Greek, *ph* (φ) being the equivalent not of *f*, as it is now, but of an aspirated *p* (=*p*+*h*) ; while though the value of ϯ might have been given by ⲇⲓ, yet since the Greek ⲇ was perhaps already aspirated (=*dh*), as it is now, the use of a separate sign ϯ no doubt marked a distinction from the Greek ⲇ, which was used only in Greek words taken over by Coptic. Of these there were very many to express ideas belonging to the now common Graeco-Roman culture, which could not be reproduced satisfactorily in Egyptian, and matters pertaining to the new religion of Christianity, which reached the Egyptians chiefly through Greek media. Egyptian first began to be written in Greek letters in the fourth and fifth centuries, and the few examples known of this early "Coptic" are known as "Old-Coptic." In the seventh century we find Coptic in full vigour. A fine collection of sepulchral tablets inscribed in Coptic is exhibited in the Coptic Room upstairs, and a series of documents dating from the seventh to eighth centuries, written on potsherds and slices of limestone (*ostraka*), will be found in Table-case A, in the Coptic Room.

These are mostly letters, receipts, agreements, etc., written by monks of the monastery of St. Phoibammon at Dair al-Baḥri (" the Northern Monastery ") in Thebes, from the seventh to the ninth centuries A.D. Pottery sherds or slips of limestone (*ostraka*) always had been used commonly in Egypt for writing on : papyrus was expensive, and reserved for important matters or the needs of calligraphy. Here is an example of one of these *ostraka*, written by two priests to a bishop (Fig. 19), with transliterated literal rendering and translation (the Greek words are indicated by an asterisk ; the numerals are those of the lines in the ostrakon, *see* illustration, Fig. 19 : note that the initial ϯ is not the letter ϯ but a cross, written like †) :—



19. Coptic inscription on a limestone ostrakon.
[No. 32785.]

| | | | |
|---|---|---|---|
| ϯ[1]ⲁⲛⲟⲕ | ⲡⲁⲡⲁⲥ | ⲡⲣⲉⲥⲃ* | [2]ⲙⲛ̄ⲫⲱⲧⲓⲛⲟⲥ* |
| +*anok* | *Papas* | *presb*(*yteros*) | *men Phōtinos* |
| + I | Papas | priest (πρεσβύτερος) | with-Phōtinos |
| + I, | Papas, | priest, | and Photinos |

| | | | |
|---|---|---|---|
| ⲡⲣⲉⲥⲃ* | ⲉⲧϣⲧⲱ[3]ⲣⲉ | ⲉⲧⲟⲟⲧⲕ̅ | ⲛ̅ⲧⲉⲕⲙ̅ⲛ̅ⲧⲉⲓⲱⲧ |
| *presb(yteros)* | *etštōre* | *etootek* | *entekmenteiōt* |
| priest | who-guarantee | to-hand-thy | of-the-thy-fatherhood |
| priest, | guarantee | to thee, | thy fatherhood, |

| | | | | |
|---|---|---|---|---|
| [4]ϫⲉ ⲙⲁ | ⲁⲡⲁ | ⲃⲓⲕⲧⲱⲣ* | ⲡⲉⲛϣⲏⲣⲉ | [5]ⲣ̅ⲙ̅ⲛ̅ⲧⲥⲟϭ |
| *že ma* | *Apa* | *Biktōr* | *penšēre* | *ermentsoǧ* |
| saying come | Apa | Victor | the-our-son | do-foolishness |
| that lo! | Apa | Victor | our son | has done foolishly |

ⲛ̅ϭⲉⲥⲟⲡ  
*enǧesop*  
of-another-time.  
a second time.

| | | | | |
|---|---|---|---|---|
| ϯⲁⲛⲟⲕ | [6]ⲡⲁⲡⲁⲥ | ⲡⲣⲉⲥⲃ* | ϯⲥⲧⲟⲓⲭⲉⲓ* | [7]ⲁⲩⲱ |
| +*anok* | *Papas* | *presb(yteros)* | *distoikhei* | *avō* |
| + I | Papas | priest | give-agree (στοιχεῖν). | And |
| + I, | Papas, | priest, | agree. | And |

| | | | |
|---|---|---|---|
| ⲟⲛ | ⲉϥϣⲁⲣ̅ⲁⲧⲥⲱⲧⲙ̅ | [8]ⲛ̅ⲥⲱⲛ | ⲛ̅ⲧⲛ̅ⲧⲙ̅ⲧⲁⲩⲟ |
| *on* | *ef šaeratsōtm* | *ensōn* | *ententemtavo* |
| moreover | is-he-at-do-not-hear | behind-us | we-not-tell |
| moreover | if he disobey | us | and we do not report |

| | | | | |
|---|---|---|---|---|
| ⲡⲉϥ[9]ϩⲱⲃ | ⲉⲣⲟⲕ | ⲧⲛ̅ | ⲟⲛ | ⲁⲡⲟ[10]ⲕⲗⲏⲣⲟⲥ* |
| *pefḥōb* | *erok* | *ten* | *on* | *apoklēros* |
| the-his-matter | to-thee | we | moreover | suspended (ἀποκληρος). |
| his doings | to thee, | then we shall be suspended (*i.e.* from the services of the church). | | |

| | | |
|---|---|---|
| ϯϯⲁⲛⲟⲕ | ⲫⲱ[11]ⲧⲓⲛⲟⲥ | ϯⲥⲧⲩⲭⲓⲉ* (*sic*) |
| ++ *anok* | *Phōtinos* | *distoikhei* |
| ++ I | Phōtinos | give-agree |
| ++ I, | Photinos, | agree. |

On Reverse in another hand:—ⲉⲛⲓⲥⲥϩⲁⲓ (*sic*) ϯ  
*enissḥai* (sic) +  
we-shall-write. +  
we shall write. +

This, an example of the spoken language of Upper Egypt (Sahidic, from the name of the country *al-Ṣāʿīd*, in Arabic) in the seventh century A.D., shews how Greek words (marked *) are used, and how Greek and Latin (marked **) names had been introduced by Christianity. The literal rendering gives an idea of the construction of the language, compared with that of its ancestor given on pp. 35, 53.

In the copy of the Lord's Prayer (St. Matthew vi, 9) here appended, the dialect is that of Lower Egypt (Bohairic, from *al-Buhaira*). As before, words marked by asterisks are Greek, not Egyptian. Only the transliteration is given.

ⲡⲉⲛⲓⲱⲧ ⲉⲧϧⲉⲛ ⲛⲓⲫⲏⲟⲩⲓ ⲙⲁⲣⲉϥⲧⲟⲩⲃⲟ
*Peniōt ethen niphēoui mareftoubo*

ⲛ̄ϫⲉ ⲡⲉⲕⲣⲁⲛ. ⲙⲁⲣⲉⲥⲓ ⲛ̀ϫⲉ ⲧⲉⲕⲙⲉⲧⲟⲩⲣⲟ.
*enže pekran. Maresi enže tekmetouro.*

ⲡⲉⲧⲉϩⲛⲁⲕ ⲙⲁⲣⲉϥϣⲱⲡⲓ ⲙⲫⲣⲏϯ ϧⲉⲛ ⲧⲫⲉ
*Peteḥnak marefšōpi emphrēdi ḫen tphe*

ⲛⲉⲙ ϩⲓϫⲉⲛ ⲡⲓⲕⲁϩⲓ. ⲡⲉⲛⲱⲓⲕ ⲛ̄ⲧⲉ ⲣⲁⲥϯ
*nem hižen pikaḥi. Penōik ente rasdi*

ⲙⲏⲓϥ ⲛⲁⲛ ⲙ̄ⲫⲟⲟⲩ. ⲟⲩⲟϩ ⲭⲁ ⲛⲉⲧⲉⲣⲟⲛ
*mēïf nan emphoou. Ouoḥ ḫa neteron*

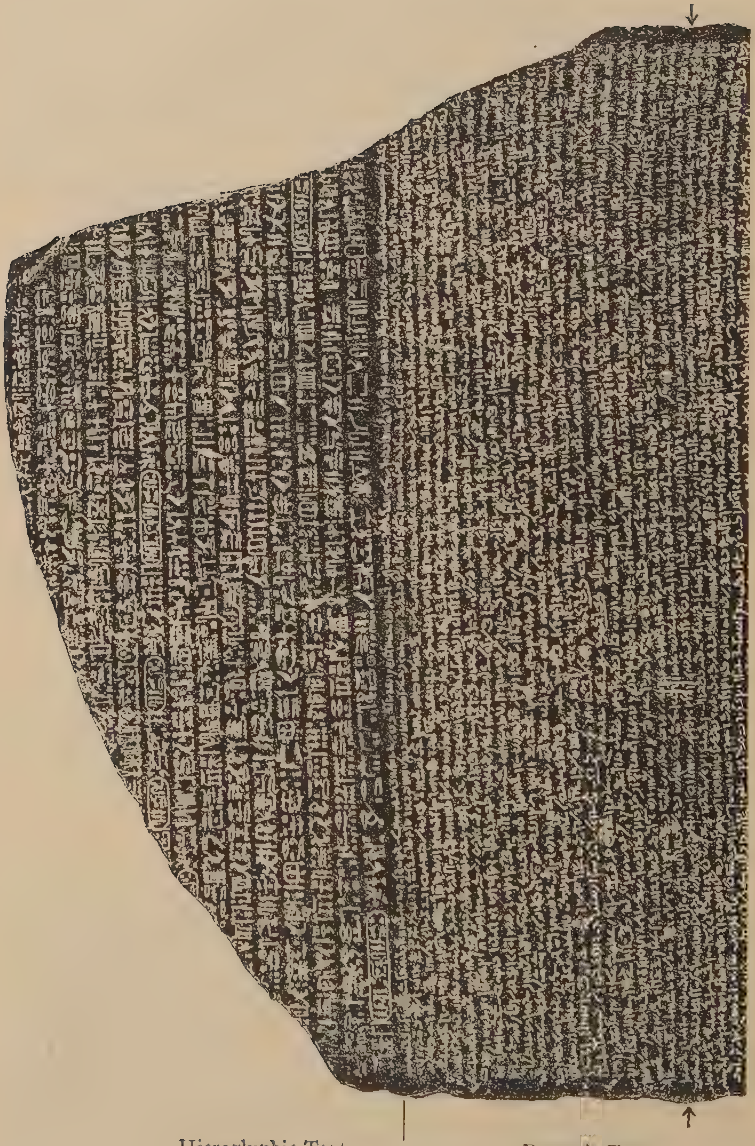
ⲛⲁⲛ ⲉⲃⲟⲗ ⲙ̄ⲫⲣⲏϯ ϩⲱⲛ ⲛ̀ⲧⲉⲛⲭⲱ ⲉⲃⲟⲗ ⲛ̄ⲛⲏ
*nan ebol emphrēdi ḫōn entenḫō ebol ennē*

ⲉⲧⲉⲟⲩⲟⲛ ⲛ̀ⲧⲁⲛ ⲉⲣⲱⲟⲩ. ⲟⲩⲟϩ ⲙ̄ⲡⲉⲣⲉⲛⲧⲉⲛ
*eteouon entan erōou. Ouoḥ emperenten*

ⲉϧⲟⲩⲛ ⲉ ⲡⲓⲣⲁⲥⲙⲟⲥ.* ⲁⲗⲗⲁ* ⲛⲁϩⲙⲉⲛ
*eḫoun e pirasmos, alla naḥmen*

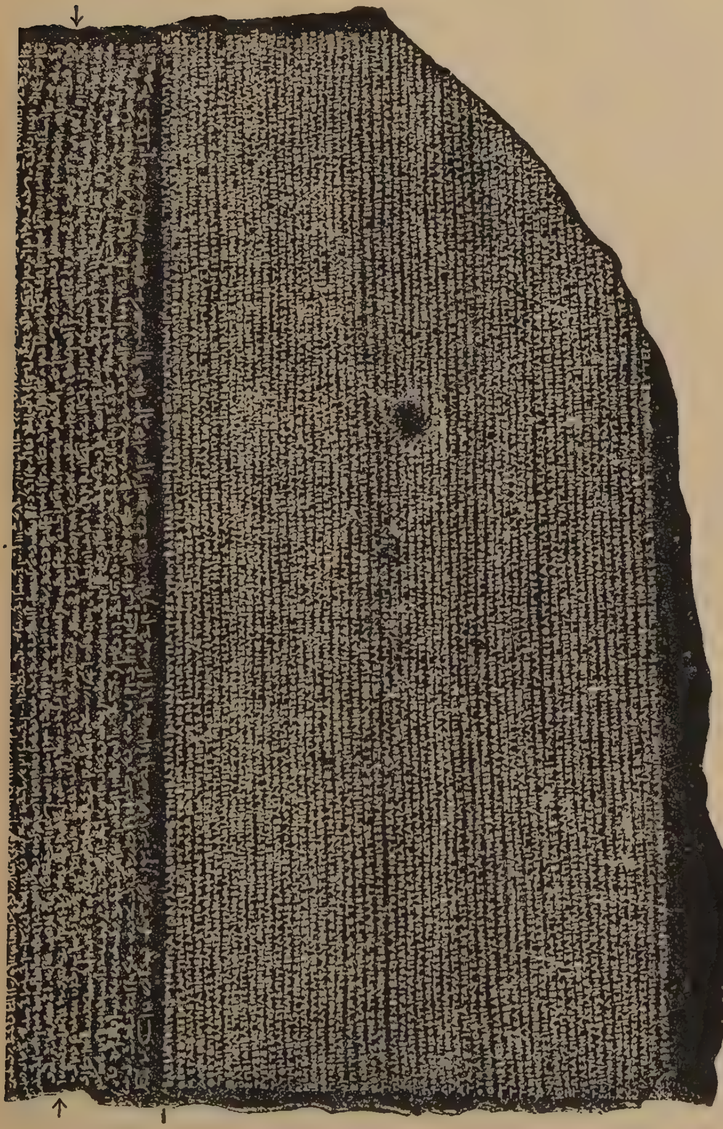
ⲉⲃⲟⲗϩⲁ ⲡⲓⲡⲉⲧϩⲱⲟⲩ.
*ebolḥa pipetḥōou.*

**Decipherment of Egyptian Hieroglyphics.**—The priests appear to have prosecuted some study of hieroglyphics until the end of the third century A.D., but soon after this the power to read and understand them was lost, and until the beginning of the nineteenth century, no Oriental or European could read or understand a hieroglyphic inscription. During the seventeenth and eighteenth centuries many attempts were made by scholars to read and translate the Egyptian inscriptions, but no progress of any kind was made until after the discovery of the Rosetta Stone. This "Stone" is a portion of a large black basalt stele measuring 3 feet 9 inches by 2 feet 4½ inches, and is inscribed with fourteen lines of hieroglyphics, thirty-two lines of demotic,



Hieroglyphic Text.

Demotic Text.



Greek Text.

20. The "Rosetta Stone."

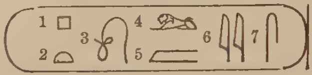
[Southern Egyptian Gallery, No. 24.]

and fifty-four lines of Greek. (Southern Egyptian Gallery, No. 24.) It was found in 1798 by a French officer of artillery named Boussard, among the ruins of Fort Saint Julien, near the Rosetta mouth of the Nile, and was removed, in 1799, to the *Institut National* at Cairo, to be examined by the learned; and Napoleon ordered the inscription to be engraved and copies of it to be submitted to the scholars and learned societies of Europe. In 1801 it passed into the possession of the British, and it was sent to England in February, 1802. It was exhibited for a few months in the rooms of the Society of Antiquaries, and then was finally deposited in the British Museum (Fig. 20).

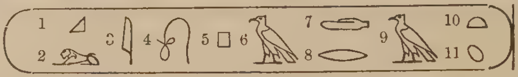
The first translation of the Greek text was made by Du Theil and Weston, in 1801–02, and it appeared that the stone was set up as the result of a Decree passed at the General Council of Egyptian priests assembled at Memphis to celebrate the first commemoration of the coronation of Ptolemy V, Epiphanes, king of all Egypt. The young king had been crowned in the eighth year of his reign, therefore the first commemoration took place in the ninth year, in the spring of the year 196 B.C. The Decree sets forth that, because the king had given corn and money from his private resources to the temples, and had remitted taxes and released prisoners, and had abolished the press-gang and restored the worship of the gods, etc., the priests decreed that: Additional honours be paid to the king and his ancestors; an image of the king be set up in every temple; a statue and shrine be set up in every temple; a monthly festival be established on the birthday and coronation day of the king; this Decree be engraved upon a hard stone stele in the writing of the priests (hieroglyphic), in the writing of books (demotic), and in the writing of the Greeks (Greek), and set up in every temple of the first, second, and third class, by the side of the image of the king.

In 1802 Åkerblad succeeded in making out the general meaning of several lines of the demotic text, and in identifying the equivalents of the names Alexander, Alexandria, Ptolemy, etc. In 1819 Thomas Young published in the *Encyclopaedia Britannica*, vol. IV, the results of his studies of the texts, and among them was a list of several apparently alphabetic Egyptian characters to which, in most cases, we know he had assigned correct values. He was the first to grasp the idea of a phonetic principle in the reading of the Egyptian hieroglyphics, and he was the first to apply it to their decipherment. Warburton, De Guignes, Barthélemy and Zoëga all *suspected* the existence of alphabetic hieroglyphics, and the three last-named scholars believed that the oval, or *cartouche* , contained a royal name; but it was Young who first proved both points and successfully deciphered the name of Ptolemy on the Rosetta Stone, and that of Berenice on another monument, and it was Bankes who first identified the name of Cleopatra. The list of alphabetic characters was much enlarged in 1822 by the eminent French scholar François Champollion, who, while not the first actually to decipher an Egyptian royal name, was enabled by his native acumen and his familiarity with Coptic to increase our knowledge of the hieroglyphs so swiftly that he at once left the efforts of Young in the background, and in a few years not only correctly deciphered the names and titles of most of the Roman Emperors, but drew up classified lists of the hieroglyphics, and formulated a system of grammar and general decipherment which is the foundation upon which all subsequent Egyptologists have worked. The discovery of the correct alphabetic values of some Egyptian signs was most useful for reading names, but for translating the language a competent knowledge of Coptic was required. Coptic is, of course, only another name for " modern " Egyptian, which, extinct though it be as a spoken tongue, is still used in the services of the church. The knowledge of Coptic has, therefore, never been lost, and a comparatively large sacred literature has always been available for study by scholars. Champollion realized the great importance of Coptic for the purpose of Egyptian decipherment, and he made himself, at an early age, the greatest Coptic scholar of his time. His knowledge of Coptic was deep and wide, and to this important qualification much of his success is due. Having once obtained a correct value of many alphabetic and syllabic characters, his knowledge of Coptic helped him to deduce the values of others, and to assign meanings to Egyptian words with marvellous accuracy.

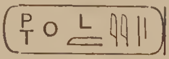
The Egyptian " alphabet " is not, properly speaking, alphabetic, but " alphabeto-syllabic " : that is to say, its consonants have a vowel attached, and should be regarded as denoting in the first place syllables. The method by which the greater part of the Egyptian " alphabet " was recovered in this : It was assumed correctly that the *cartouche* always contained a royal name. The only *cartouche* on the Rosetta Stone was assumed to contain the name Ptolemy. An obelisk brought from Philae about that time contained a hieroglyphic inscription, and a translation of it in Greek, which mentioned two names, Ptolemy and Cleopatra, and one of the *cartouches* was filled with hieroglyphic characters which were identical with those in the *cartouche* on the Rosetta Stone. Thus there was good reason to believe that the *cartouche* on the Rosetta Stone contained the name of Ptolemy written in hieroglyphic characters. Here is the *cartouche* which was assumed to represent the name Ptolemaios, the original Greek form of "Ptolemy," the hieroglyphics being numbered (A)—

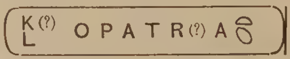
A 

and here is the *cartouche* which was assumed to represent the name Kleopatra, which we usually latinize as Cleopatra (B)—

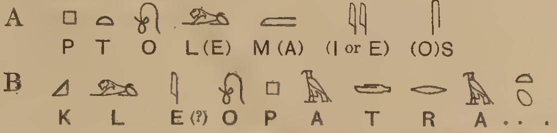
B 

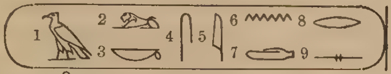
Now in B, the first sign, 𓈎, must represent **K**; it is not found in A. No. 2 sign, 𓃭, is identical with No. 4 sign in A. This was assumed to be **L** (or, rather, **LE**). No. 3 sign, 𓇋, represents a vowel, and doubled 𓇌, is found in A, No. 6. No. 4 sign, 𓍯, is identical with No. 3 in A, and it must have the value of **O** in both A and B. No. 5 sign, 𓊪, is identical with No. 1 in A, and as A contains the name Ptolemy, the first sign, 𓊪, must be **P**. No. 6 sign, 𓄿, is wanting in A, but its value must be **A**, because it is the same sign as No. 9, which ends the name Kleopatra. No. 7 sign, 𓂧, does not occur in A, but we see it in other *cartouches* taking the place of 𓏏, the second letter in the name of Ptolemaios, and it must therefore be some kind of **T**. No. 8 sign, 𓂋, we assume is **R**, because it is the last letter but one in the name of Kleopatra. Nos. 10 and 11 signs, 𓏏𓆇, we find after the names of goddesses, written because feminine names originally ended with the feminine termination *-t*; in later days it was first not pronounced, and then written after every female name, whether it originally ended in *-t* or not. The first of them is **T**, the second, an egg, is a "determinative" of the feminine gender. We now insert the alphabetic values in the two *cartouches* and obtain the following results:

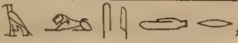
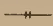
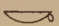
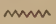
A 

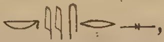
B 

In the case of A it is quite clear that PTOL is the first part of the name of Ptolemaios, therefore 𓐝𓇌𓋴 must represent the second part of the name, MAIOS. We may then say that 𓐝 is **M** (or more properly **MA**), and the last sign, 𓋴, is **S**, and that 𓇌 represents some *i*-sound, or *e*-sound. In the case of B we are certain of the values of all the signs except 𓈎, 𓂋 and 𓆇, but it is clear from their positions in the name that the first two must represent **K** and **R**. We have seen that the signs 𓏏𓆇 are added to the names of goddesses, and as kings and queens were officially gods and goddesses, they are added to Kleopatra's name. They do not affect the name itself. The two royal names may now be taken out of the *cartouches*, and the values written under the characters thus :—

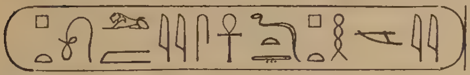
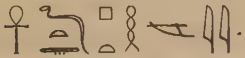
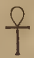
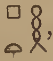
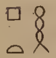
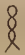

A
P T O L (E) M (A) (I or E) (O) S
B
K L E (?) O P A T R A . . .

Taking another *cartouche* 

we already know the signs , which represent **A**, **L**, **S**, **E**(?), **T**, and **R**. The only Greek name which contains these letters in this order is Alexandros, or Alexander, and we therefore conclude that the last sign, , is **S**, that  is **K**, that is **A**, and that  is **N**.

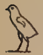
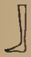
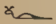
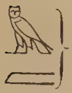
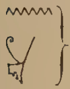
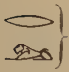
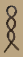
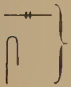
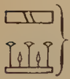
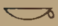
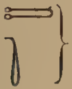
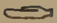
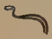
A common title of the Roman Emperors was , and as we know all the signs but one ( ) with certainty we write down **K**- -**S**-**R**-**S**, which can only be "Kaisaros," or "Caesar." From this we again see that represents the ι in Καισαρος and Πτολεμαιος, or *e* in Caesar. **K**, **S**, **R** are, as we see, in reality **KA**, **SA**, **RO**.

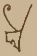
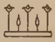
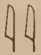
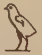
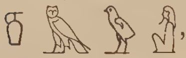
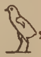
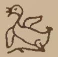
In this way the Egyptian "alphabet" was recovered.

Now if we look at the last line of the Egyptian text on the Rosetta Stone we shall find that in the *cartouche*  there are several signs which have not been explained above, viz., . These signs, it is clear, form no part of the name of Ptolemy, and the position in which they are found suggests that they represent *titles*. A reference to the Greek version (line 49) shows that Ptolemy is there called "everliving, beloved of Phtha," and it now remains to see if the hieroglyphics mean anything like these words. The sound and meaning of the first sign  were well known from the statements of Greek writers, who said that it was pronounced *ankh*, and that it meant "living," or "life." Two of the three characters in the group, , we know to be **P** and **T**, and we are justified in assuming that  represents the name of the god Phtha, or as it is now read *Ptaḥ*,  being known to have the value *ḥ*. Now if 𓋹 means "living" or "life," and 𓊪𓏏𓎛 means "Ptah," 𓆓𓏏𓇾 must mean "for ever," and 𓌻𓇌 must mean "beloved." Of the first group 𓆓𓏏𓇾 we already know the value of the second sign 𓏏, **T**, and of the second group we know that 𓇌 has the value of **I** or **Y** (**YE**). Recourse must now be had to Coptic, so that the Coptic (*i.e.*, Egyptian) words for "for ever" and "beloved" may be compared with the hieroglyphic originals. The common word for "for ever," "eternity," etc., is *eneḥ*, but there is no *n* in 𓆓𓏏𓇾, so this will not suit. We do, however, find the word ϭⲉⲧ, *ǧet*, which means "an age," "a long undefined period of time," and this agrees well with the sound of 𓆓𓏏𓇾, and shows that the sound of 𓆓 was something like **Ǧ**, **DJ** or **ZH** (**Ž**). The 𓇾 is explained as a determinative, a long flat plain symbolic of eternity (the sign, apart from this word, is *to*, "earth," "land"). The common word in Coptic for "to love" is ⲙⲉ(ⲣ), *me*(*r*), and we may therefore transcribe 𓌻𓇌 by *meri* or *merye*, and assume that it means something like "beloved." In the Coptic word as in many other Egyptian words ending in -*r*, the final -*r* was often elided, so that we find forms like *merit* and *mai* belonging to the same verb *me* (originally *mer*, *merer*), "to love": actually the word *meri* or *merye*, "beloved," was in certain combinations pronounced *mai*, at least as early as the XVIIIth dynasty. Now the meanings here deduced for 𓋹𓆓𓏏𓇾𓊪𓏏𓎛𓌻𓇌 make good sense in every text in which they occur. We are therefore justified in assuming them to be correct.

**Egyptian Hieroglyphics.**—The Egyptian phonograms or alphabeto-syllabic characters are as follows:—

| | | |
|---|---|---|
| 𓄿 | ꜣ (A, O) | The Hebrew *aleph* א. A consonant, represented by the sign ꜣ, with vowel attached. In later times this ceased to be pronounced, and only the vowel A or O was heard. |
| 𓇋 | I or E (later Å) | |
| 𓂝 | ꜥ (A, E, O) | Pronounced like the Hebrew ע. A consonant, represented by the sign ꜥ, followed by a vowel. |
| 𓇌 | Y, consonantal I | The Hebrew *yodh*. |

| | | |
|---|---|---|
| \\ | | An uncertain vowel, sometimes = I. |
|  or | U or W | The Hebrew וּ and ו. It had sometimes an *o*-sound, like the Hebrew וֹ. |
|  | B | Hebrew בּ. 2 |
| | P | „ פּ. 8 |
|  | F | Latin F. |
|  | M | Hebrew מ. 40 |
|  | N | „ נ. 50 |
|  | R and L (orig. RU) | „ ר and ל 2 |
| | H | „ ה. 5 |
|  | Ḥ (a very hard *h*, like *hh*) | „ ח. |
| | Ḫ (KH) | „ כ, without the Dagesh (= modern Greek pron. of $\chi$). |
|  | S | „ ס and שׂ. |
|  | Š (properly ŠA) | „ שׁ (*sh*) |
|  | K | „ כּ. |
| | Q or Ḳ | „ ק. |
| | G | „ גּ. |
| | T | „ תּ. |
|  | TJ or TH (?) | „ ת (?), Old English þ or ð (= modern Greek pronunciation of $\theta$). |
|  | Ṭ or D | „ ט. |
|  | Ž, DJ, TJ | French DJ or Čech Ž. |

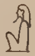
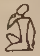
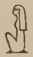
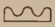
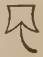
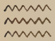
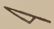
In every case some vowel or other is to be understood as following or preceding the consonant. The vowels, properly speaking, were not written at all, as in Hebrew and Arabic, in which they are only imperfectly represented by dots and dashes. The only true vowel-sign is \\, apparently, which is a comparatively late introduction, like  and , neither of them found used alphabetically till the time of the New Kingdom (after 1580 B.C.).  is consonantal *Y*,  consonantal *W*, rather than the pure vowel, yet it is likely that the Egyptians were often driven to use both these signs occasionally to express the corresponding vowel, as in the name of the god , *Ḫnwm* (not *Ḫnmw?*), in which the final , although written at the end of the word, may merely indicate the vowel-sound of the syllable. In this example we find an *ideograph* used with two *alphabeto-syllabic signs* and the final *determinative* (*see* below). Such phonograms, not ever really alphabetic, as , = *th* or *z* (more probably the former), were used sometimes semi-alphabetically in words mostly of foreign origin. When, at the time of the great Theban empire (1500–1200 B.C.), the names of foreign princes and kingdoms had to be transliterated into Egyptian, the alphabeto-syllabic signs were used in a developed manner, more or less as a real alphabet, which as a means of reproducing the sounds compares favourably with the Chinese purely ideographic system, which has great difficulty in reproducing foreign sounds.

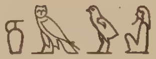
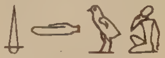
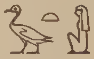
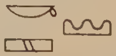
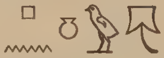
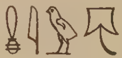
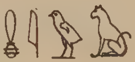
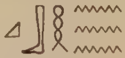
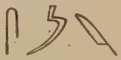
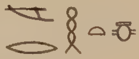
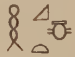
Originally the hieroglyph is a picture of an object, animate or inanimate, *e.g.*, an eye, a ram or goat, a hare, a vulture, a duck, a star, an obelisk, a face, a leg.

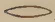
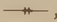
Now pictures may also represent ideas, *e.g.*, , a wall leaning on one side represents "falling"; , a musical instrument, symbolizes "joy, happiness, pleasure," etc.; , a seal, represents something of which great care is taken, *i.e.*, "treasure"; , a man holding a vessel placed on his head, symbolizes "to bear, to carry"; , the sky with a star hanging from it, suggests "night"; and so on. Hieroglyphs used in this way are called ideographs. Every object or idea had its name, the word, therefore each picture, or hieroglyph, was a word-sign.

The *phonograms* or *alphabeto-syllabic* hieroglyphs probably arose in this way. The initial sounds of the names of certain objects were given to the pictures of such objects, and henceforward the pictures, or hieroglyphs, bore those phonetic values, and so became the letters of an "alphabet." Each name chosen for this purpose appears to have consisted of a syllable containing an initial consonant, and one or more vowels. The vowel, or vowels, was dropped, and the name of the object, or the syllable, passed into a purely alphabetic value. Thus 𓂋, which has the phonetic value R, probably represents the consonant of the word *ra* "mouth," in Coptic *rô* ; and 𓆑 with the phonetic value F probably represents the consonant of some word like *fa*, "to carry." Thus we have a series of phonograms or alphabetic characters. Signs having alphabetic values are used to form words without any reference to their pictorial or ideographic meanings. One of the words for "knife" is *sfnd*, which is thus spelt 𓋴𓆑𓈖𓂧𓌪. Now 𓋴 *s* is a picture of a chair-back ; 𓆑 *f* is a picture of a slug ; 𓈖 *n* is a picture of the wavy surface of water ; and 𓂧 *d* is a picture of a human hand stretched out flat ; in the word *sfnd* the picture meanings of the characters play no part, and the signs are used to express alphabetic sounds only. The *determinative* sign 𓌪, a picture of a knife, follows the spelling. There are also phonograms that are not used alphabetically, such as 𓉐, signifying the word *pr*, "house," which can be used phonogrammatically to express another word *pr*, which means to "go out." In this case, however, it has the determinative sign of "going" added to it, 𓂻.

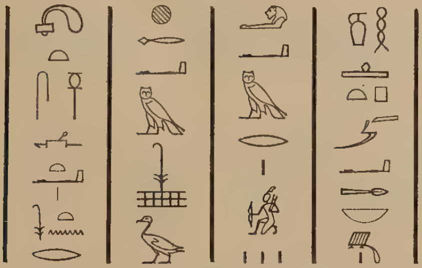
As long as the Egyptians used picture writing pure and simple its meaning was easily understood, but, when they began to spell their words with alphabetic signs and syllabic values of picture signs which had no reference whatever to the original meaning of the signs, it was found necessary to indicate in some way the meaning and even the sounds of many of the words so written. This they did by adding to them signs which are called *determinatives*. Thus the word *'aḥ'a* 𓊢𓂝 means both "to stand" and "boat," but when the writer wished the reader to give it the former meaning he added to the word a pair of legs 𓂻, thus 𓊢𓂝𓂻, and when the latter he added the picture of a boat 𓊛, thus 𓊢𓂝𓊛. Similarly *men* 𓏠𓈖 means "to abide, be stable," and also "to be ill," and the meanings are distinguished by the use of the determinatives 𓏛 and 𓅪, the former signifying "an abstract idea," and the latter

" discomfort," or " evil." The following words show the use of the determinatives ;  a god,  actions performed with the mouth,  a woman,  a country,  the skin of an animal,  water,  actions performed with a knife, and a pot of unguent or liquid.

| | |
|---|---|
| The god *Khnūm* |  |
| *medu* " to speak " |  |
| *sat* " daughter " |  |
| *Kash* " Nubia " |  |
| *penenu* " mouse " |  |
| *miu* " cat " |  or  |
| *qebḥ* " libation " |  |
| *sma* " to slay " |  |
| *merḥet* " oil " |  |
| *ḥeqet* " beer " |  |

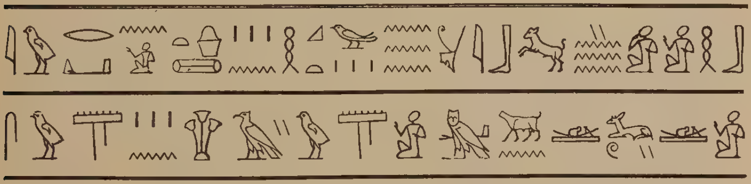
Hieroglyphs are written in perpendicular or horizontal lines as in A and B, below. Normally and originally the horizontal lines read from right to left, as in Hebrew or Arabic, and this direction is preserved absolutely in hieratic and demotic ; but in hieroglyphic the left to right direction became quite usual in monumental inscriptions at a comparatively early period, so that it is possible for us nowadays to print the hieroglyphs, as we usually do, from left to right, in the same direction as our own script, which is of course very convenient in printing. Nothing is more troublesome than to have to combine European with Arabic or Hebrew type in the same line. Similarly, when used in an Arabic book, such as one on Egyptology printed in Egypt, Egyptian can be printed from right to left with the Arabic, if the right-to-left fount exists. Many hieroglyphs, such as , , , are of course the same whether read from left or right. Others which are not, such as the men and animal-signs, always look in the direction from which they are to be read: in the examples given here, for instance, they are all looking to the left.

A.

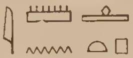
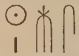
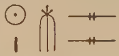


This reads: *sežauti smer uʿate reḫ-insi(t)-ʿo m̄ ḥsap-ris sa hʿe imi-ra mešʿau Ḫnūmḥatpe maʿat-ḫoru nib imiḫ*, and means "the Treasurer and Only Friend, great Royal Acquaintance in the nomes of the South, son of the Prince, general of soldiers, Khnūmḥatpe deceased and venerated." It comes from a tomb of a great local prince or chief at Beni Hasan, dating from the early part of the XIIth dynasty, about 2000 B.C., and gives the titles of one of his sons.

B.



This reads: *iu erdi-ni tau en ḥqetiu mōu en ibi ḥbasu en ḥaiu maʿḫen* [*en*] *iui*, and means, "I have given bread to the famishing, water to the thirsty, clothes to the naked, and a boat to the shipwrecked." It comes from one of the usual self-justificatory declarations of the deceased on his tomb-wall or on a papyrus.

In the transliterations given above, the vocalization (the force of the vowels missing to a great extent from the writing) has been added, so as to give some idea of the probable pronunciation of the words. Vocalization is, of course, to some extent arbitrary, since we do not actually know how the Egyptians pronounced. But with the help of Coptic and of Greek transliteration of Egyptian words and names in late times, and of the cuneiform transcriptions (in Assyrian and Hittite, chiefly), from the fourteenth century to the seventh century B.C., we can now guess with some probability at the pronunciation of many words of the language under the XVIIIth dynasty and in later days; and from the XVIIIth-dynasty pronunciation we hazard further guesses as to the more ancient way of speech. The consonantal skeleton of the word is always there; it is the vowels, which were very elusive, that often escape us, though we can see that what in Ptolemaïc and Roman times was pronounced with the Greek *ω* was under the XVIIIth dynasty pronounced with *a*: thus the name , in late days called *Amenhōthphe* (Gk. Α*μενωθης*, Amenōthes), was under the XVIIIth dynasty pronounced *Amanḥatpe*, while  or , in late days, *Ramōse or Ramesse*, was under the XIXth dynasty, *Rīʿmasesa* or *R ʿmasesu*. The name of the god Raʿ, originally Raʿ, was, in later times, Rēʿ or Rīʿ. That of the god Amen or Amon, under the XVIIIth dynasty Amān or Amāna, was in later times Amen at the beginning of a name compounded with it, Amōn or Amūn at the end. This is the reason why there are so many forms of Egyptian names current, differing always in the vowels. Some prefer to try to restore a name as it was probably originally pronounced: *e.g.*, Amanḥatpe. Others prefer a known Greek form (but of much later date), Amenōthēs. Others, disliking the first as uncertain and the second as giving an anachronistic and wrong impression, are content to use a colourless and conventional transcription, such as Åmenḥetep or Åmenḥotep (Åmonhetep, Åmonḥotep). Sometimes erroneous forms have been used, as Amenophis, which probably is the Greek equivalent of the name Amenemope. The form "Thothmes" is a modern compound, as is also "Thutmosis": "Tuthmosis" and "Tethmosis" are late Greek renderings giving no idea of the XVIIIth dynasty pronunciation, which was probably T'ḥutmase, originally Djeḥutimase. "Rameses" is a modern compound: "Ramesses" is Greek: the contemporary pronunciation was Rīʿmasesu ("Riyamasesa" in contemporary Babylonian). And so on. Finality in the matter seems unattainable, as each system has its advantages and its disadvantages. The contrast with the certainty of the transliterations of Assyrian names, in which we know the sounds of the syllables definitely, is great. It must be remembered that Assyrian was a very definite and evidently clearly pronounced language, whereas the pronunciation of Egyptian was undoubtedly very fluid and elusive, given to elisions and apocopations, and impossible to tie down to a definite system at any one time. In regard to the consonants it has to be remembered that some were elided or silent at an early period; thus the final feminine termination *-t(-at)* was not pronounced under certain circumstances, while final *-r* was constantly dropped. It is therefore very difficult to give an intelligible representation of ancient Egyptian speech which shall not be arbitrary in some respects. If the transliterations given above are guess-work to some extent, they at any rate give the impression of a real language more than does the old conventional system with the use of *e* for every unknown vowel, or the modern "algebraic" transliteration introduced by the Germans, which is strictly scientific, but cannot be pronounced (it is not intended to be), and is quite unintelligible to the ordinary reader. In it the sentence B quoted above would appear as *ỉw rdỉ-nỉ tꜣw n ḥḳtyw mw n ỉby ḥbśw n ḥꜣyw mꜥḫn* [*n*] *ỉwy*. To an Egyptologist this does reproduce the values of the original hieroglyphs very usefully; but it would be no use in a popular work. The old conventional transliteration was not intended to give, and does not give, of course, much idea of the real pronunciation, especially of course when it is itself pronounced, as it was not intended to be, according to the rules of the English language. No other language but English has the peculiar pronunciation of *a*, *e*, *i*, and *u*, which, when imported into other tongues, make them quite unintelligible, as is Latin, when spoken according to the "Old English" pronunciation, to those used to the real or probable pronunciation. In pronouncing Egyptian, *a* is always to be pronounced as in *father* or *hat*, never as in *mate*; *e* as in *fête* or *met*, never as in *complete*; *i* as in *machine* or *sit*, never as in *line*; *u* as in *put* or *rule*, never as in *use*. So that it is incorrect to call King Seti "Sea-tye," or Rameses "Rameezeez": they should be pronounced "Sét-ee (with the accent on the "Set"), and "Raméssayz" (with the accent on the "mess"). In fact, the so-called "Italian" or rather universal pronunciation of the letters *a*, *e*, *i*, *o*, *u*, should be used, not ours, which is peculiar to ourselves, and quite abnormal.

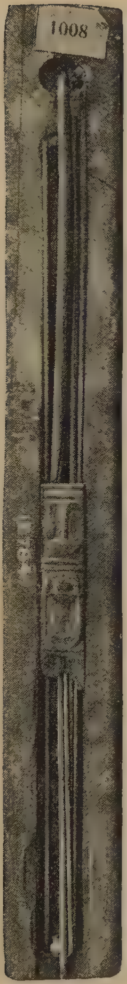
It should be noted that in the late Roman Period, the IInd–IIIrd centuries A.D., the knowledge of the hieroglyphs had so degenerated among the priestly scribes that many ignorant and fantastic values and meanings were given to them, while new and ugly forms were invented. This somewhat resembles the degeneracy of European heraldry after the end of the Middle Ages. A parallel degeneration affected the hieroglyphs as used by the independent Nubian kings contemporary with the Ptolemies and early Romans, which was even more drastic in its effects, as there the most ordinary signs totally lost both their original meanings and values and took on new ones in the Nubian language.

In Nubia a new script altogether was derived in the early Roman period, which we call Meroïtic. In it many of the inscriptions of the Meroïtic monarchs, the Candace-queens and others, are included. It appears to have been derived from demotic, but is purely syllabic in character. It was first deciphered by Prof. F. Ll. Griffith, of Oxford. The language is not related to Egyptian, but contains a few borrowed Egyptian words, relating to government, such as *pilameš*, the late-Egyptian *pi-lamēēše*, "the commander of soldiers," in old Egyptian *pa-imira-mešau.*

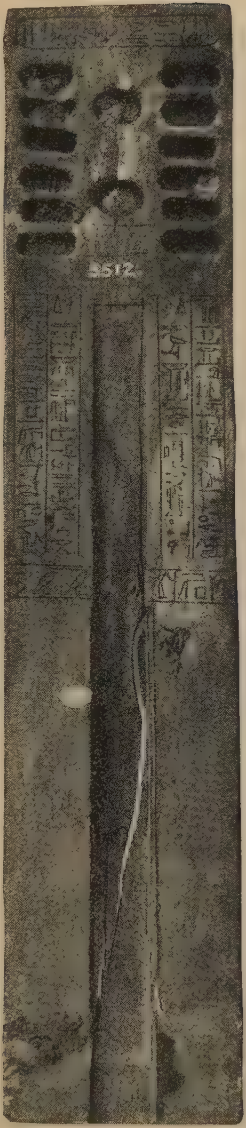
In Egypt the latest hieroglyphic inscriptions are of the Emperor Diocletian and his fellow-Caesars Maximianus and Galerius Maximinianus, on a stele, discovered at Armant (Hermonthis) in 1928 by the Egypt Exploration Fund's expedition, and now in the British Museum, which dates from the year 296 A.D. (Fig. 228). So that the use of the old "priestly" writing continued almost to the time of the official substitution of Christianity for the old religion under Constantine.

The **writing materials** consisted of papyrus, palette, reed-pens, ink and ink-pot. Papyrus was made from the stem of the papyrus plant (*Cyperus Papyrus*), which grew in the marshes and pools near the Nile ; it is no longer cultivated in Egypt, but is found in the Sūdān, where it grows to a height of from 20 to 25[illegible] ft., and has very thick stems. The exact meaning and derivation of "papyrus" are unknown, but the word is probably of Egyptian origin. A recent view makes it to be derived from the conjectural name *pa-p-ior*, which would mean "that which is of the river." A sheet of papyrus was made in the following way : The stem was cut into thin strips, which were laid side by side perpendicularly, and upon these another series of strips was laid horizontally ; a thin solution of gum, or paste, was run in between them, after which the sheet was pressed and dried. By joining a number of such sheets together rolls of almost any length could be made. The longest papyrus in the Egyptian Collection in the British Museum, No. 9999, is 135 ft. long and 1 ft. 5 in. wide ; the Papyrus of Ani measures 78 ft. by 1 ft. 3 in. ; the Papyrus of Nebseni, 76 ft. by 8¾ in. ; the Papyrus of Nu, 65 ft. 6 in. by 1 ft. 1½ in. ; the Papyrus of Nekht, 46 ft. 7 in. by 1 ft. 1½ in.

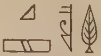
The palette, in Egyptian *mesti* , usually consisted of a rectangular piece of wood, from eight to sixteen inches long, and from two to three broad, at one end of which were sunk a number of oval or circular hollows to hold ink or paint. Down the middle was cut a groove, sloping at one end, in which the writing reeds were placed ; these were kept in position by a piece of wood glued across the middle of the palette, or by a sliding cover, which also served to protect the

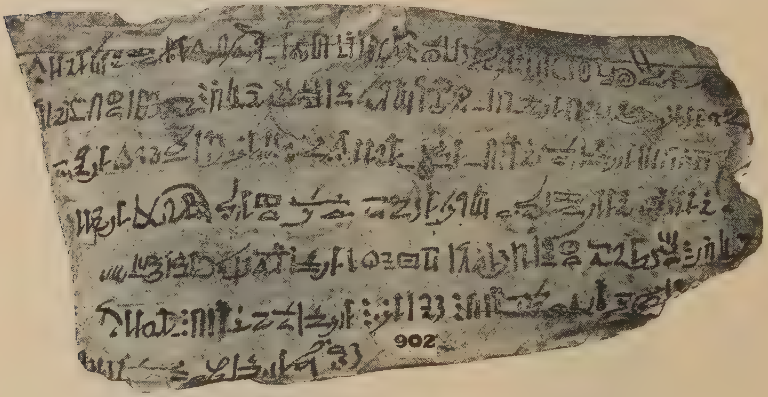


21. Wooden palette inscribed with
the name of Aʿaḥmes I,
1580 B.C.
[No. 12784, Table-case C,
Fourth Egyptian Room.]

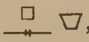
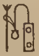


22. Wooden palette of Meriraʿ,
an official of Tuthmosis IV,
1420 B.C.
[No. 5512, Table-case C,
Fourth Egyptian Room.]

reeds from injury. A very good collection of palettes is exhibited in the Fourth Egyptian Room, Table-case C. Of special interest are the palettes of Ba-nefer, of the reign of Pepi II, about 2500 B.C. (No. 12782); the palette of Iʿaḥmase or Aʿahmes I, the first king of the XVIIIth dynasty, about 1580 B.C. (No. 12784); that of a scribe named Meriraʿ, in the reign of Tuthmosis IV, 1425 B.C. (No. 5512), the scribe Pa-mer-iḥiu, who lived in the reign of Amenḥetep III, about 1400 B.C. (No. 5513); and those of Amanmase (No. 12778) and a scribe (No. 5514), who lived in the reign of Seti I and Rameses II respectively. The hollows for the ink, or paint, generally black and red, are usually two in number, but some palettes have a dozen. Several palettes have hieratic inscriptions scrawled upon them. The inscriptions on palettes usually contain prayers to the great gods of the Other World for sepulchral offerings; but sometimes they are dedications to the god Djeḥuti, or Thōth , to whom the invention of the art of writing is attributed. Such inscriptions were of course added to the palettes after the deaths of their owners, unless those so marked are in every case simply undertaker's goods, so to speak, intended only for the tomb. Most of these palettes, however, bear marks of actual use. The writing reed, in Egyptian *qaš* , which served as a pen, was about 10 in. long, and from $\frac{1}{16}$th to $\frac{1}{8}$th of an inch in diameter; the end



23. Limestone ostrakon inscribed with a draft of a deed. Dated in the seventh year of Ḥoremḥeb, or Ḥarmaḥabi, about 1338 B.C.
[No. 5624, Table-case C, Fourth Egyptian Room.]

used for writing was bruised, not cut. After the Ptolemaïc period, an ordinary heavy and hollow reed, similar to that used in the East at the present day, began to be employed, and in Coptic times was universal; the end was cut like a quill or a steel pen. The ordinary palette will hold about ten of the old thin writing reeds easily. The ink was made of mineral or vegetable substances mixed with gum and water. The earths, or ochres, or preparations of copper, were rubbed down on slabs with little mullers, several of which may be seen in the Fourth Egyptian Room, Table-case C. The ink-pot was called *pes* , and was usually made of faïence or porcelain. The hieroglyph  represents the palette, an ink-pot, and a reed, united by a cord; the whole stands for the words *saš*, "scribe," and "writing."

Besides papyrus, scribes frequently used pieces of white limestone ("ostraka") of a fine texture, or boards plastered with lime, for writing purposes. On these they wrote drafts of literary compositions, hymns, school exercises, and sketches in outline of the figures of kings, gods, etc., made to scale. As examples may be mentioned No. 5624, a draft of a deed in hieratic referring to alterations made to a tomb built on land granted by King Amenḥetep III; the draft is dated in the seventh year of Ḥoremḥeb, or Ḥarmaḥabi (*c.* 1338 B.C.) (Fig. 23); No. 5631 inscribed with the draft of a legal document which was drawn up in connection with a robbery of weapons from the Royal Arsenal by the Chief of the Treasury (*c.* 1100 B.C.); and No. 5638 (Fig. 24) inscribed in the hieratic character with a draft of a part of a famous work called the "Instructions of Åmonemḥet I," King of Egypt (*c.* 2000 B.C.) (Fourth Egyptian Room, Table-case M; Fig. 24). A writing-board (No. 5647) contains a list of names of Keftians, or Minoan Cretans, in hieratic, date *c.* 1450 B.C. At all periods pieces of broken earthenware vessels, or potsherds, commonly known as ostraka (a word employed also, but incorrectly, for the pieces of limestone also used for writing upon), were used for writing purposes. They were not, however, in common use till the Ptolemaïc period. The inscriptions on them are chiefly of a business character, receipts or acquittances, etc.; but certain of them contain extracts from literary works, *e.g.*, a school Greek exercise consisting of lines 105–117 and 128–139 of the *Phoenissae* of Euripides (No. 18711, Fourth Egyptian Room, Table-case C). A Latin ostrakon (No. 29745) is a military receipt of the second century A.D. After the introduction of Christianity into Egypt, the Copts, or Christian Egyptians, imitated their ancestors, and wrote letters, lists of objects, prayers, extracts from the Scriptures, etc., on limestone ostraka. A collection of such Coptic inscriptions is exhibited in the Coptic Room, Table-case A; and of special interest are: No. 32799: Liturgical fragment. No. 32794: An undertaking by Abraham to take charge of a camel. No. 35123: Religious exercise, Coptic and Greek hymns. No. 14070: Extract from Psalm xcviii, "Sing unto the Lord a new Song," etc. No. 5880: Part of the Alexandrian Canon of the Mass, written in corrupt Greek by Apa Eiḥannes. No. 5881: Fragment containing part of a Greek hymn and a letter in Coptic, conveying the salutations of Dioskoros to his brother Ounaref and his mother Tnouba. No. 32840: Letter from the priest Victor and Matthaios, to Germanos and Isak (Isaac), authorizing them to sow their share of a field, and specifying the rent. No. 14080: Document referring to the sale of a camel. It is dated on the second of the month Pashans, and witnessed by three persons:—Dioskle and Ouanafre[1] of Pallas, and Gergorios (*sic*) of Remmosh. No. 21259: Part of a letter requesting some monks to bless the writers, and to send holy water to them that they might sprinkle their sick beasts with it. No. 29750: List of measurements of land, in which Greek arithmetical signs, etc., are employed. No. 21150: Receipt for a holokotinos (solidus) paid as tax or rent by Zaēl for the "camels' field" for the ninth year. No. 14222: School exercise in Greek and Coptic grammar; on the obverse is a portion of a letter addressed to the authorities of a monastery. No. 31387: Reading exercise. No. 21291: Fragment of a school exercise, with rough drawings of animals. No. 18722: Acquittance of Mizael Konstantinos for the first instalment of taxes for the year, signed by Severus. No. 32804: Writing exercise for the formation of letters. The Copts sometimes covered the outside of an unbroken jar with lists, etc., *e.g.*, the amphora, No. 32617. On this are written six lists of names of men, with those of their fathers and mothers. It is probable that the inscriptions were written not later than the eighth century.

Many of the Coptic ostraka in the British Museum have been edited by H. R. Hall, *Coptic and Greek Texts of the Christian Period in the British Museum* (1905), published by the Trustees; and by W. E. Crum, *Coptic Ostraka* (1902), published by the Egypt Exploration Fund.

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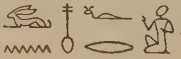
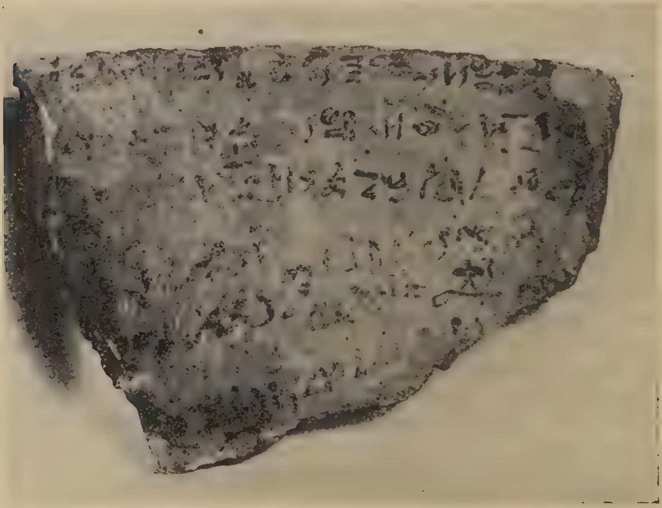
[1] A form of the old Egyptian name UN-NEFER .

# CHAPTER III.

## Egyptian Literature.

The literature of Ancient Egypt, written in the hieroglyphic, hieratic, demotic, and Coptic scripts, is large. Until recent years it has hardly been realized that the ancient Egyptians possessed a literature apart from the spells and grimoires of the "Book of the Dead," and its related "religious" screeds, a true literature, that is, in the same sense as that of the Greeks and Romans and our own European-American literature to-day. Many non-religious writings were already deciphered by the mid-Victorian Egyptologists and were communicated to the public in that, in its time, invaluable little publication, *Records of the Past*. Still, it was not till recently that it began to be recognized that the Egyptians preserved a real literature both secular and religious or semi-religious, of a quality far superior to that of the "Book of the Dead," and not unworthy to put alongside the secondary literatures of the world, such as that of the Arabs or Indians, and of the same oriental cast, with its mixture of wonder-tales with scientific observations, moral disquisitions, ecstatic praises of the divine, stories macabre as well as humorous. Most of this literature, properly so-called, has been preserved in papyri, which were copies made for school use by young scribes. The Egyptian scribe rivalled the Chinese in his respect for the classics: each age produced its model writer, admired of all future ages, so that the young scholar-scribe of the Ramesside epoch (*c.* 1300–1100 B.C.), to which most of our papyri of this class belong, could use a long series of classical writings for his copies, as well as certain admired writings of his own day. Very often small scraps of these copies have been found on prepared wooden boards, or on *ostraka*, which were constantly used for this purpose by scholars (*see* above, ch. ii). The ostraka are usually found amid the ruins of some building that had housed the school, in the immediate vicinity of a temple, as at the Ramesseum or at Dair al-baḥri (Thebes). The papyri were either found under similar circumstances or, more usually, placed in tombs. Naturally the texts of these school copies (which are in most cases all we have) are often very corrupt, so that full scope is afforded the philologist in his practice of the art of emendation. What has in spite of these drawbacks been recovered is full of interest.

Among the **works of a didactic and moral character** may be mentioned the *Precepts of Kaqemni* and the *Precepts of Ptaḥḥetep*. The first of these contains a short series of admonitions as to general behaviour, which were supposed to have been originally written towards the end of the IIIrd dynasty, about 3000 B.C., but are really later, and the second a group of aphorisms of high moral worth, by a high official who lived in the reign of Dedkaraʿ Isesi, a king of the Vth dynasty, about 2600 B.C. Both are preserved in the "Prisse Papyri" of the Middle Kingdom, in the Louvre. A late copy of the latter work is in the British Museum. Other works of this class are the *Sbayut* or *Instructions of King Merikaraʿ* (St. Petersburg papyrus of the XVIIIth dynasty), of the IXth dynasty (*c.* 2300 B.C.); the *Instructions of Amonemḥet I*, a complete copy of which is given in the First Sallier Papyrus (Brit. Mus., No. 10185), and fragments in



24. Ostrakon inscribed with the opening sentences of "The Instructions of Amonemḥet." [No. 5638.]

Ostraka Nos. 5623 and 5638 (Fig. 24); and the *Maxims of Ani*, preserved in the Egyptian Museum in Cairo. The latter work inculcates the highest standard of practical morality, and contains a lofty idea of the duty of the Egyptian to his god and his neighbour; many of the counsels embody shrewd common sense and experience, and are similar to portions of the Book of Proverbs and the Book of Ecclesiasticus. The language in which the maxims are written is sometimes very difficult, for many of them are in the form of short, pithy proverbs. Here are examples from Ptah-ḥetep: "If thou art an underling and in the following of a great lord, who is in favour with the god (*i.e.*, the king), know nothing of his former insignificance. Raise not thy heart against him on account of what thou knowest of him aforetime, but rather hold him in awe on account of what has happened to him, for having cometh not of itself: it is the god [*i.e.*, the king] who maketh the great."

"If thou desirest that friendship shall last in a house to which thou hast entry as master or as brother or as friend, into whatever place thou enterest, approach not the women. A place where they are is not good. A thousand men go on their account to destruction . . . a little, but a little thing that resembleth a dream: and the end thereof is Death."

"If thou art prosperous, make unto thyself a household and love thy wife in the house as is her due. Fill her belly and clothe her back: give her perfumed oil for her limbs: delight her heart so long as she liveth."

Worldly wisdom and romance!

Kaqemni warns against royal punishment for evildoing: "Be not proud of thy strength among thy peers. Beware lest one come up against thee! None knoweth what happeneth, what thy god doth, when he punisheth." A hint is here given of the secrecy and terror of the king's dooming under the theocratic "Old Kingdom."

Sometimes the likeness to the Hebrew Book of Proverbs is extraordinarily striking: *e.g.*, the "*Teaching of Amenemope*" (Brit. Mus., No. 10474) opens with the words "Bow down thine ear, hear my words, and set thine heart thereon, and understand them," which is almost literally the same as Prov. xxii, 17–18. And there are many such parallelisms, which make it more than probable that the Jewish proverbial lore owed much to Egypt.

A work of a somewhat similar character, and originally of the same date, is the very interesting set of "Instructions" (*Sbayut*) given by a high official named Duauf to his son Pepi, which we know from the Second Sallier Papyrus (Fig. 25) and the Seventh Anastasi Papyrus in the British Museum (Nos. 10182, 10222), of the XIXth dynasty. The writer entreats his son to adopt the profession of letters, which he points out leads to rich emoluments, ease, comfort, and dignity, and he begs him to "love letters as thy mother." He then compares the toil and unpleasantness of the life of the blacksmith, carpenter, stone-cutter, barber, waterman, fisherman, farm-labourer, gardener, fish-seller, sandal-maker, laundryman, etc., and urges him to devote himself to his books. This work is commonly known as the *Hymn in Praise of Learning*; it was very popular in schools under the XIXth and following dynasties, and portions of it, written on pieces of limestone, were set as "copies" for schoolboys. Another book of the same kind in the British Museum is the *Lansing Papyrus* (No. 9994), which contains a series of praises of learning and of the scribe's calling by the teacher, to whom the grateful and admiring scholar finally says he shall erect a castle in his honour.

The *Instructions of King Amonemḥet* to his son the young king Senusret are vivid and hard: there is in the book an atmosphere of secret conspiracy and murder, swift swords and death; it smells of blood. "Thou, when thou appearest as god [*i.e.*, as king], hearken to what I say to thee . . . beware of thy servants, be not familiar with them nor yet be alone; trust not a brother, know no friend, have no confidants: it is not wise. If thou sleepest, guard thou thyself thy heart, for on the day of ill fate a man hath no help . . . He who ate my food it was who conspired against me: he to whom I had given my hand . . . those who wore my fine linen . . . who anointed themselves with my myrrh . . . It was after the evening meal, as night was coming on: I had stolen an hour of repose for myself and slept on my bed: I was weary, and my heart began to follow after slumber. Then seemed it that weapons were swung and men cried my name. I was as a cobra of the desert. I roused me to fight alone while the guards fought among themselves. Then, when I had seized my weapons, I drove the villains back. But there is none strong at night, and to fight alone is impossible: there will be no happy end without thee to help. See: the horror happened when I was without thee . . . "

Somewhat akin to these sterner classics are the **Prophecies**, such as those of Ipuwēr (Leiden: papyrus of the New Kingdom), generally known as *the Admonitions of an Egyptian Sage*, in which we read of the misfortunes that overtook Egypt at the end of the Old Kingdom, of war and rebellion, and foreign invasion, and of the warnings that the wise Ipuwēr administered to the king himself—"there is no pilot in their time: where is he to-day? does he sleep? see, one does not see his power" ending with a Messianic prophecy of better times.

Gloomy also are introspective **semi-philosophical writings** like the *Dialogue of a Man tired of Life with his Soul* (Berlin), in poetical form: "See, my name is cursed; more than the smell of the fishermen: more than the bank of the swamp, when they have fished . . . to whom shall I speak to-day? I am laden with misery, and lack a friend . . . Death stands to-day before me, like the smell of myrrh, as when one sits under the sail on a windy day. Death stands before me to-day, as when one wishes to see his home once again, after he has spent many years in captivity. Then my soul spoke to me: lay thy grief aside, my brother . . . If thou goest to the West (the necropolis) and thy body goeth to the earth, then I will lay me down while thou restest: let us have a grave together."

Egyptian **Poetry** was a matter of strophe and antistrophe, of balanced phrases with at times alliterations. Many love-poems are known, as in papyrus Harris 500 (Brit. Mus.). "The love of my sister is over there; a river is between us and a crocodile lies on the sand-bank. When I go into the water, I tread in the stream: my heart is bold in the water: the water is to my feet like land. It is her love that makes me so strong: yea, it charms the water for me. I see how my sister comes and my heart rejoices. My arms are spread out to embrace her, and my heart bounds in its seat, when my lady comes to me." (Cairo ostrakon: Erman, *Literatur der Ägypter*, p. 304.) And there is the little gem of poetical enthusiasm that, with others, tells us to seek in Egypt the inspiration of the Song of Solomon:

"A sweet of love unto all men,
A lovely one to all women,
Is this King's daughter:
A sweet of love, most beautiful of women,
A damsel of whom thou hast not seen the like.
Black is her hair more than the blackness of night,
More than the fruit of the sloe:
Red is her cheek more than the pebble of jasper,
More than the crushing of henna . . ."

This is found on a royal tombstone of late date, but it is evidently an old "classic," written in the days of the Ramessides. There are, too, songs of the workmen—"Tread out for yourselves, tread out for yourselves, O oxen! the husks for yourselves, the grain for your masters (Tomb of Paheri, al-Kab; early XVIIIth dynasty)—and the ancient *Song of the House of King Iniatef*, to be sung to the sound of the harp:

"The gods (*i.e.*, kings) of old rest in their tombs,
Their nobles and wise men also;
But where are their houses and halls,
What has become of them? Tell!

"The words of Imḥotep I hear,
The words of Ḥardedef, which say:
'Their fences and walls are destroyed,
Their houses exist no more:
And no man cometh again from the tomb
To tell of what passeth below.'

"Anoint thyself, clothe thyself well
Use the gifts which the gods bestow,
Fulfil thy desires upon earth.
For the day will come thee too
When thou hear'st not the voices of friends,
When weeping avails thee no more.

"So feast in tranquillity now;
For none taketh his goods with him to the tomb,
And none cometh thence back again!"

This agnosticism may seem in sharp contrast with the supposed certainty of the Egyptians with regard to the life after death; but the fact seems to be that the Egyptians were in reality more uncertain than any other ancient nation on the subject, or, at any rate, thought more about it; hence the insistent certainty of their "religious" literature and the agnostic pessimism of their lay poetry.

Hymns in honour of the gods, such as the great *Hymn to Amon at Karnak* and Akhenaten's *Hymn to the Sun*, belong rather to religious literature, and are found not only in papyri but also in monumental inscriptions, where also the historical poems like the *Song of Åmon*, in honour of the victories of Tuthmosis III, are found.

As a historical document this is interesting, but far more so as a poem. The god Åmon speaks to the conqueror-king:—

"I have come: I have caused thee to smite the princes
of Žahi (Syria),
I have hurled them beneath thy feet among their mountains.
I have caused them to see thy Majesty as a lord of radiance;
Thou hast shone on their faces like my image.

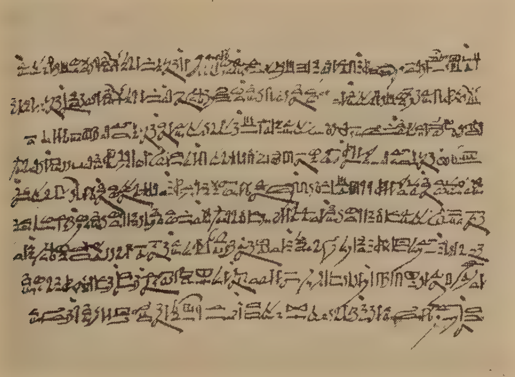
I have come: I have caused thee to smite the land of the
East,
Thou hast trodden down those who are in the region of
God's land (Asia),
I have caused them to see thy Majesty like a circling star,
When it scattereth its flame and shooteth forth its fire.

I have come: I have caused thee to smite the land of the
West,
Keftiu (Crete) and Asi (Cilicia ?) are in fear.
I have caused them to see thy Majesty as a young bull
Firm of heart, sharp-horned, unapproachable.

I have come: I have caused thee to smite those who are in
their fens,
The lands of Mitan (N. Mesopotamia) tremble from fear of
thee;
I have caused them to see thy Majesty as a crocodile,
Lord of Terror in the water, unassailable."

In this translation the length of the strophes and antistrophes is exactly the same as in the Egyptian, and no embellishments whatever have been introduced into the rendering, which is a word-for-word translation. The same strophic form is found in a poem a thousand years older, in the biographical inscription of Uni at Aṣwān (*see* below, p. 72). This is one of the oldest poems of which a contemporary copy exists (*c.* 2600 B.C.).

So much for poetry. The Egyptians greatly loved tales of mystery and imagination, and the copies of such as have come down to us show that they were full of marvellous incidents, and that they greatly resembled some of the sections of the "Arabian Nights" of a later period. The *Tale of the Two Brothers*, in the British Museum (D'Orbiney Papyrus, No. 10183), is one of the best examples of Egyptian **Fiction.** In the first part of the story we have a faithful description of the life of the peasant farmer in Egypt. Ȧnpu, the elder brother, lives with his wife on a small farm, and Batau, his younger brother, acts as his companion, steward, and servant. The wife of Ȧnpu conceived great affection for Batau. One day, when he returned to the farm on an errand, she told him of her love; Batau rejected her overtures, left the house, and went about his ordinary work in the fields. When Ȧnpu returned to his house in the evening, he found the rooms in darkness, and, going inside, he discovered his wife lying sick upon the floor and in a state which suggested she had been ill-treated and beaten. In answer to his questions she told him that Batau had attacked her and beaten her, and that she was sure when he next came back to the farm he would kill her; she did not tell him that she had made herself sick by eating rancid grease, and Ȧnpu did not suspect her untruth. Ȧnpu, then took a large grass-cutting knife and went out to kill his brother when he arrived. As Batau came to the byre to lead his cattle into their stalls, the oxen told him that his brother



25. A page from the Instructions of Duauf (Pap. Sallier II). *See* p. 63.

was waiting behind the door to kill him; looking under the door he saw Ȧnpu's feet, and then, setting his load on the ground, he fled from the barn as fast as he could, pursued by his brother. Whilst they were running, the Sun-god Shu looked on, and, seeing that Ȧnpu was gaining on Batau, caused a river full of crocodiles to spring up between them, so that Ȧnpu was on one bank and Batau was on the other. When Batau had explained the truth of the matter to Ȧnpu, he departed to the Valley of the Acacia, and the older brother went home, murdered his wife, and threw her body to the dogs.

The second part of the story is not so easy to follow. Batau went to the Acacia Valley, and placed his heart on the top of the flower of a tree, and passed some years in hunting the wild animals of the desert. Whilst there the gods made for him a wife, who was, however, subsequently carried off to be the queen of Egypt. By her orders the tree on which was the heart of Batau was cut down, and the heart fell to the ground, where, after some time, it was found by Ȧnpu, who went in search of it. Batau having recovered his life, took the form of a bull, and, after a series of marvellous transformations, became the father of a king of Egypt. The papyrus containing this story was written *c.* 1220 B.C. by the scribe Ineni, and was one of the rolls in the library of King Seti II Meneptah.

The *Story of the Shipwrecked Sailor* (papyrus of the Middle Kingdom at St. Petersburg), who was cast up on an enchanted island, and conversed with a serpent of fabulous length and beauty, is properly speaking, of course, a tale of mystery and imagination, but is important from the point of view of Egyptian travel, since it describes a voyage in the Red Sea in the time of the Middle Kingdom, and gives an idea of the size of Egyptian ships: the wrecked vessel was 120 cubits long and 40 broad, "120 sailors were thereon of the choicest in Egypt." We may, however, of course if we choose, regard the size of the ship as also imaginative!

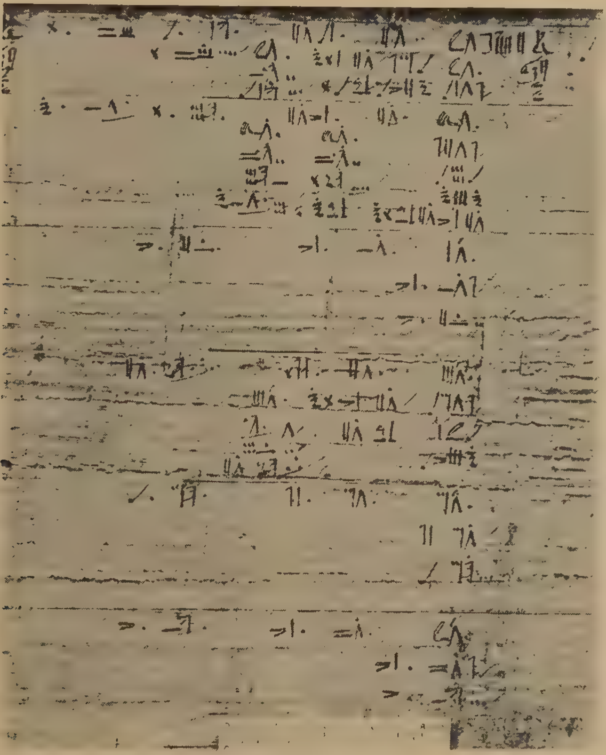
The *Story of the Doomed Prince* (XIXth dynasty) is another good example of Egyptian fiction, though the unique copy in the British Museum (Harris, No. 500) is incomplete at the end. In the *Story of the Possessed Princess of Bekhten* we have a short but interesting account of the driving out of a violent devil from the body of one of the sisters-in-law of the king of Egypt, married to a Hittite king, by means of a statue of the god Khons. The stele containing the text (it is not on a papyrus) is in Paris; it is of Ptolemaïc date, though the events referred to belonged to the thirteenth century B.C.; and is probably an adaptation rather than an accurate transcription of a papyrus document of that time. For the *Story of the Eloquent Peasant*, see p. 96.

*Stories of Magicians* were as popular as books of travel, and of these may be mentioned the group contained in the Westcar Papyrus in Berlin (XVIIth dynasty). In one of them we are told of a famous magician who made a figure of a crocodile in wax which, when thrown into the river, became a huge, living crocodile, and devoured the man who had done the magician an injury. In another the magician cut off a goose's head, and placed it in one part of the room, and the body of the bird in another; he then recited certain words of power, and the head and body approached each other little by little, and at length the head sprang up on the neck, and the goose cackled. In another story we are told how one of the maidens who was rowing the royal barge on a lake dropped one of her ornaments into the water. A magician having been brought, stood up and recited words of power, whereupon the half of the lake on which was the boat transferred itself above the other half, and remained there whilst the maiden stepped out of the boat and picked up her ornament which was seen lying on a shard. This done, the magician repeated words of power, and the water, which had been standing up like a wall, flowed back into its place. Another is the extraordinarily eerie tale (of much later date), preserved in a demotic papyrus, of the magician Setme Khamuas (historically a son of Rameses II; *see* p. 367), who went down into a tomb in order to obtain a book of magic reported in it. Khamuas plays draughts with the ghosts, the stake being the precious book. His son Si-Osirei too defeats the sorceries of certain Ethiopian magicians, who have had the audacity to transport Pharaoh himself by magic from Memphis to Ethiopia, there beat him in the presence of the Viceroy, and bring him back to Memphis, all in the space of six hours. This savours much of "the Arabian Nights," with an added touch of the macabre that is truly Egyptian. **Books of Magic** are numerous, and of these may be mentioned Papyrus Salt, No. 825, and Harris Papyrus, No. 10051, Brit. Mus.

**Travel** is well represented by the *Adventures of Sanehat* or Sinuhe (papyri of the XIIth dynasty at Berlin), relating the (apparently true) story of a young prince, named Sanehat or Sinuhe, who, on the accession of King Senusret, fled for some reason unknown (he apparently feared royal vengeance) into Palestine, where he spent most of his life as an Arab, but eventually in his old age returned to Egypt, where he was kindly received by the king and the royal princesses, who placed collars of state about their necks, and, each taking a wand of ceremony in one hand and a sistrum in the other, danced the solemn Hathor dance before the king, praising him for his loving-kindness towards Sinuhe, whose head was now shaved as an Egyptian's should be, he was clothed in fine linen and once more slept on a bedstead like a civilized being, instead of on the sand like a barbarian. The king had a magnificent tomb made for him, and he ends his story with the hope that he may ever continue in the royal favour. The Berlin papyri of Sinuhe are of special interest, because they are practically contemporary with the story itself: first editions, so to speak. It was constantly re-copied under the New Kingdom, centuries later. The *Journey of Unamon*, who went to Bērūt to buy cedar wood for the Boat of Ȧmon-Raʿ at Thebes, but was robbed on his way there, and shipwrecked on his way back, being cast up on the island of Cyprus (papyrus at St. Petersburg), is a genuine account of an official mission, apparently, and is of great historical interest, besides being well written, with many picturesque passages, as, for instance, that describing how Unamon interviewed the chief of Dor: "I found him sitting in his upper room and his back leant against a window and the waves of the great Syrian Sea beat their spray against his neck" (XXth dynasty; *c.* 1100 B.C.). The *Travels of an Egyptian*, in a papyrus of the XIXth dynasty in the British Museum (No. 10247), also called the "Story of the Mohar," has been regarded as an actual record of travel, as a sort of gazetteer or conversational geography book for the easy and pleasant instruction of youth, and as a polemical work designed by one scribe to shew up the errors of another who was very proud of his knowledge of Palestinian geography and had paraded it *ad nauseam* (Erman, *Literatur der Ägypter*, p. 270 ff.). The book is written in the form of a sort of cross-examination of an official who travelled in Syria and Palestine, and a recital of the misfortunes which overtook him. He was robbed, his servants ran away, the pole of his chariot was smashed, and he suffered from heat by day, cold by night, and want of food and drink. For stealing fruit from a garden near the road he was haled before the local magistrate and fined heavily, and so on. The places of his misfortune are all carefully given, and the succession of names is unending. He is examined as to whether he knows this place or that, whether he has been here or there. If it is, as Prof. Erman thinks, a record of a literary quarrel, it is certainly not without ironic humour.

Under the head of **Science** must be included the inscriptions which deal with Astronomy, and certain lists of the Planets, the thirty-six Dekans, the Signs of the Zodiac (*see* the coffin of Ḥarendiōtef, First Egyptian Room, No. 6678), etc.; Calendars (Papyrus No. 10474); Geometry, illustrated by the famous Rhind Papyrus in the British Museum (No. 10057, Fig. 26); Geography and Cartography, illustrated by the papyrus at Cairo in which the religious divisions of the Fayyūm are described, and by the equally famous map of the district of the gold mines preserved in the Museum of Turin.

A number of valuable books dealing with **Medicine** have come down to us, and of these one of the most interesting is the papyrus in the British Museum, No. 10059. It contains copies of a number of prescriptions which date from the reign of Khufu, the builder of the Great Pyramid, about 2800 B.C. and several of the time of Åmenḥetep III (1400 B.C.). The largest work on medicine is contained in the Ebers Papyrus at Leipzig, and there are medical papyri in the Museums of Paris, Leyden, Berlin, Chicago (Smith Papyrus), and California (Hearst Medical Papyrus). In all these we find that magic was considered to be as efficacious as drugs; many of the prescriptions are to



26. A page of the Rhind Papyrus, containing arithmetical computations.

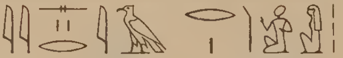
all intents and purposes magical formulas. Oil, honey, and tinctures or decoctions of simple herbs were largely used (*see* pp. 98–100, below), and the long list of names of plants, herbs, seeds, etc., in the Ebers Papyrus proves that, though the Egyptians had little idea of scientific Botany, they had a very wide knowledge of the properties of plants, etc. Anatomy was studied in a practical manner, especially for the purposes of embalming and bone-setting, but as no treatises on the subject have come down to us, it is impossible to say whether the Egyptians deserved the great reputations which they enjoyed as physicians, though the Smith Papyrus undoubtedly gives us a higher idea of their praxis than is to be gained from other authorities. From the medical papyri, the commonest diseases among the Egyptians seem to have been ophthalmia, fever, maladies of the stomach, ulcers, "Nile boils," epilepsy and anæmia.

**Biographical Inscriptions** form a very important section of the Literature, and they throw much light, not only on the social condition of the people, but also on the history of the country. Thus, the inscription of the official Ptaḥ-shepses, who was born under the IVth dynasty, besides enumerating the various high offices which he held, proves that he lived through the reigns of eight or nine kings, and thus fixes the order of the succession of several of them (*see* Egyptian Vestibule, No. 682). The famous contemporary biographies of the officials Uni and Ḥerkhuf, of the VIth dynasty (*c.* 2500 B.C.), who conducted expeditions to Palestine and Central Africa, are described in their tombs at Aṣwān. Uni breaks into poetry in the course of his narrative of an expedition he made to the Palestinian coast:

"Came this army in peace,
It had destroyed the land of the Sand-Dwellers,
Came this army in peace,
It had overthrown its fortresses,
Came this army in peace,
It had cut down its figs and its vines,"

and so forth. There are seven couplets, which are one of the earliest contemporary documents of Egyptian poetry. Uni tells as also how he successfully carried out a most delicate judicial enquiry into the conduct of the queen; and Ḥerkhuf, how he delighted the heart of his boy-king with a *deng* or dwarf, whom he had brought back from Central Africa. In his pride he transcribes the actual letter of his Majesty telling him to bring back that dwarf safe and sound, "for My Majesty desires to see this *deng* more than the gifts of Sinai and Puēnet." The official Antef or Iniatef lived under three kings, whose names he gives, and thus fixes the order of their succession (Bay 2, No. 1203; p. 305). The stele[1] of Erdiniatefdidiu says that the deceased was "Governor of the South" in the reign of Senusret I, and thus we know that an Egyptian viceroy governed the Sūdān as early as 2000 B.C. (Bay 2, No. 1177). The stele of Simūnt describes how he went to the Sūdān to bring back gold for the king of Egypt, and tells us that he made men, women, and children to work in digging out the quartz, and in crushing the ore and washing the gold from it (Bay 6, No. 828). From the funerary "biographies" of the great Egyptian officials a good deal of historical material is recoverable in conjunction with the king-lists and royal annals.

**Chronology**, as represented by the Turin Papyrus, which, when complete, contained the names of about 300 kings of Egypt, and the lengths of their reigns in years and months, or days. In connection with this branch may be mentioned the King List of Thunurei, found at Ṣaqqārah, and the King Lists of Seti I and Rameses II found at Abydos (Tablets of Abydos, 1 and 2); the remains of the List made for Rameses II are preserved in the British Museum (Southern Egyptian Gallery, Bay 6, No. 117).

Some of the kings, *e.g.*, Thothmes or Tuthmosis III, inscribed **Annals** on the walls of their temples, and many others set up inscriptions to commemorate great events. Thus Senusret III set up at Semnah in the sixteenth year of his reign a stele to mark the frontier of Egypt on the south, and to proclaim his conquest of the Northern Sūdān. Ȧmenḥetep III, 1400 B.C., set up a stele at Semnah to record his conquest of the country of Abhat, and the slaughter of a number of Blacks (Bay 6, No. 657). Rameses II caused copies of his account of his fight against the Kheta, or Hittites, to be cut on stelae, and set up in various places throughout the kingdom, *e.g.*, at Abū-Simbel. Some of the Nubian kings also caused good detailed accounts of their wars to be cut upon stelae, which were set up in their capital, and in many cases these are the sole authorities for the history of the period. Thus Piʿankhi (740 B.C.) gives a really fine account of his invasion and conquest of Egypt, even taking the trouble to describe the military operations connected with the siege of great cities like Memphis, his love for horses, and his devotions at Thebes and Heliopolis. Ḥorsiotef, another Nubian king, gives on his stele a careful summary of his expeditions to various parts of the Sūdān, and lists of the tribute which he received. Casts of both monuments are exhibited in the Southern Egyptian Gallery, Bay 18, No. 1125, and Central Saloon, No. 1121. The Stele of Nâstesen (525 B.C.) at Berlin is another good example of this class of monument, and the text, which seems to mention Cambyses, is of great interest. Finally may be mentioned the stele of the Decree of Ptolemy I (325 B.C.), granting certain properties to the temple of Buto that had been confiscated by Xerxes (*see* p. 76; Cast in Bay 28, No. 1127). The finest general account of the reign of a king is that given by Rameses III (1200 B.C.) in the Harris Papyrus No. 1, in the British Museum (No. 9999); but even in this more care is devoted to the glorification of the king than to the facts of history. The inscription of Meneptah (1250 B.C.), which is cut on the back of a stele of Amenḥetep III in the Egyptian Museum in Cairo, though containing useful historical indications and giving the only Egyptian record of the Israelites  (line 27), then (1230 B.C.) already in Palestine, is an official panegyric, and must be classed with the semi-poetical panegyric, associated with the name of its transcriber, the scribe Pentaueret, on the exploits of Rameses II at the battle of Kadesh, which we find both in papyri and on temple-walls.

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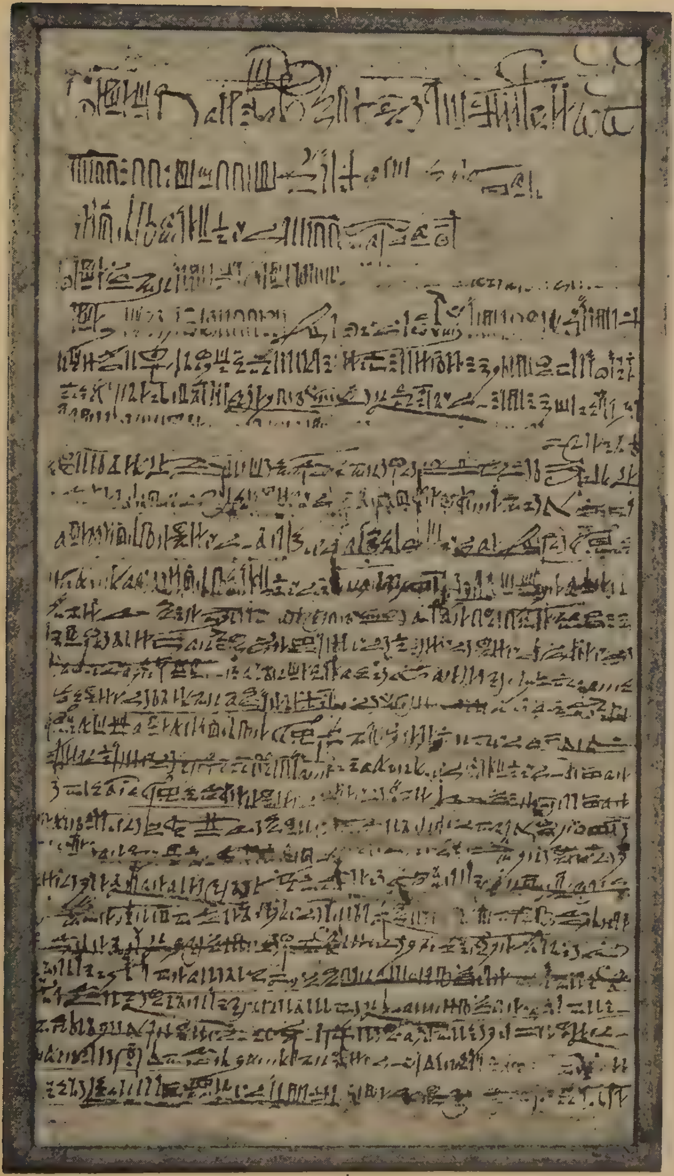
[1] The word "stele," from the Greek στήλη, means literally an upright stone, or pillar, or column, which was set up over a grave, like our tombstone, or in a public place as a memorial of some public event.

The **Historical Romances** of the Egyptians are represented by the narrative of the *Taking of the town of Joppa* in the time of Tuthmosis III (Harris Papyrus, No. 500), and by the *Dispute between Seqenen-Raʿ, King of Thebes, and ʿApepi, King of Avaris* (Sallier Papyrus, I, No. 10185), which tells us how ʿApepi picked a quarrel with the Theban because the noise of the hippopotami in the tanks at Thebes annoyed him in the Delta! These are hardly to be classed with fiction of the kind previously described, as they are based on fact; the hero of the story of the taking of Joppa was the actual general who took Joppa in Tuthmosis III's time, Tḥutii. And it is by no means certain that the insolent message of ʿApepi to the King of Thebes about the hippopotami was not a historical fact. As a historical novel of the late period, the story of *The Armour of Inarōs* is extremely interesting. It is a romance of the days of the Dodekarchy, when Egypt was ravaged by Assyrian invasions (VIIth century B.C.), written down in Roman times, and evidently based on popular legend. The Assyrians appear as the "Thirteen Asiatics" who, with the aid of a treacherous priest of Buto in the Delta, seized the holy Boat of Âmon but were finally routed by an Ethiopian prince, "Min-neb-mai," who represents Shabak and Taharqa. The Inarōs whose armour is the cause of a contest between the Delta princes is not known to history, and his name is no doubt that of the historical Inarōs who fought with the Persians later, but several of the chieftains mentioned in the contemporary Assyrian annals figure under their correct names in this romance of the Roman age. A strange writing, which partakes of the nature of historical romance and of a work of mysterious prophecy, is the *Demotic Chronicle of Paris*, which gives us weird "prophecies" of the oracle of Hershef at Herakleopolis, written of course after the events, with regard to the kings of the last native dynasty (fourth century B.C.), especially Nakhtenēbef (Nektanebes I), which tells us of the reigns of the kings of the XXIXth and XXXth dynasties and describes the miseries of Persian conquest, somewhat in the style of the ancient Prophecies of Ipuwēr with a sort of commentary, given here in brackets, the prophetic text commented on being in italics: "The chief who came after Tachōs [Nakhtenēbef]: eighteen years shall he reign. They have opened the gates of the veil: they will open the doors of the curtained place. *Our lakes and our isles are full of tears* (the dwellings of the men of Egypt have none in them at this time: that is to say, at the time named it is meant that the Medes had taken their dwellings in order to live in them). *The herds of the people of the desert have entered Egypt* (that is to say, the nations of the west and the east have entered Egypt, and they are the Medes)." It describes Nakhtenēbef in his royal state, basilisk on brow and scimitar in hand, as the gardener whose planting is destroyed, and continues with a "prophecy" of the coming of the "Ionians" (Macedonians and Greeks) of Alexander: "The Ionians who come to Egypt, they rule Egypt for long; *the dogs: may they long live! the Big Dog, he finds somewhat to eat*." The "Big Dog" is no doubt Alexander himself; there is probably a reference to the famous Molossian hounds in the epithet. Like the ancient book of Ipuwēr, the book ends with vague and veiled aspirations after the coming of a Messianic Saviour-king from Ethiopia. It was written in the Ptolemaïc period, when such aspirations were no doubt common among the priests of Upper Egypt, where two native pretenders appeared in the reign of Ptolemy Epiphanes.

Actual **Letters** are preserved; some obviously are merely models of style for young scholars, but others real epistles that have survived. The oldest known, at Cairo, is a letter from a military official of the VIth dynasty (*c.* 2500 B.C.) to a superior officer at Turrah, near the modern Cairo, objecting to an order that he should send some of the soldiers under his command to Turrah for an inspection of their clothing. The next oldest is probably that in the British Museum, described on p. 33, relating to the family troubles of an unnamed commander of negro (?) soldiers (XIth dynasty, *c.* 2200 B.C.; Fig. 14). A large group of private letters of the XXIst dynasty (*c.* 1000 B.C.) is known, from members of ruling priestly families at Thebes to officials and employés (Fig. 27) of which one will be quoted on p. 107. Another, at Berlin, is of a sinister character: it is an order in triplicate from a military chief to a priestess and two male subordinates, to have two of the Madjoi, or Nubian police, summarily killed and thrown into the Nile, for having spoken treason.

Among the **Legal Documents** in the British Museum may be mentioned the papyri containing accounts of the prosecution of the robbers who broke into and plundered the royal tombs under the XXth dynasty (Papyri Abbott, Nos. 10221 and 10052), and the process against a man who was charged with stealing a quantity of silver (Nos. 10053 and 10054). An inscription in the tomb of a certain Mes at Ṣaqqārah has given us a most interesting full account of an ancient Egyptian lawsuit, in which the owner of the tomb was involved, in the reign of Ḥoremḥeb. This, of course, tells us much of the organization of the tribunals, pleadings, and so forth, following a legal reform carried out by Ḥoremḥeb (*c.* 1340 B.C.). Other inscriptions, such as that of the vizier Rekhmiraʿ in his tomb at Thebes, give us invaluable accounts of the duties of the king's vizier or chancellor of the legal oath he had to take, and generally gives us much information with regard to the civil organization of the kingdom. Others like that of Hapdjefai at Asyūt (2000 B.C.), tell us about the duties of the priests with regard to the souls of dead chiefs, the foundation of what we should call "chantries," and the development of ecclesiastical property (the modern *waqf*) and privilege, on which other inscriptions throw light. In Persian times we hear how Xerxes confiscated the property of the temple of Bouto for its support of the native (?) rebel Khababesha, of how the priests reviled him as "the scoundrel Xerxes," and how they did not get back their domains and dues again till the time of Ptolemy Soter, nearly two centuries later (*see* above, p. 74). There are many official records of benefactions to temples, such as the Rosetta Stone and the bronze tablet of ʿApaḥte (No. 57371, *see* above, p. 37).

We now pass to **Religious Literature.** It is impossible except in the most enlightened period of Egyptian civilization, the XVIIIth dynasty, to draw any real distinction between Egyptian religion and magic. The religion of the Egyptians was simply an attempt to get into touch with the supposed unseen forces, whether of the gods or the dead, by means of magic. The whole of Egyptian religious literature is therefore, with the exception of certain hymns, of a more or less definitely

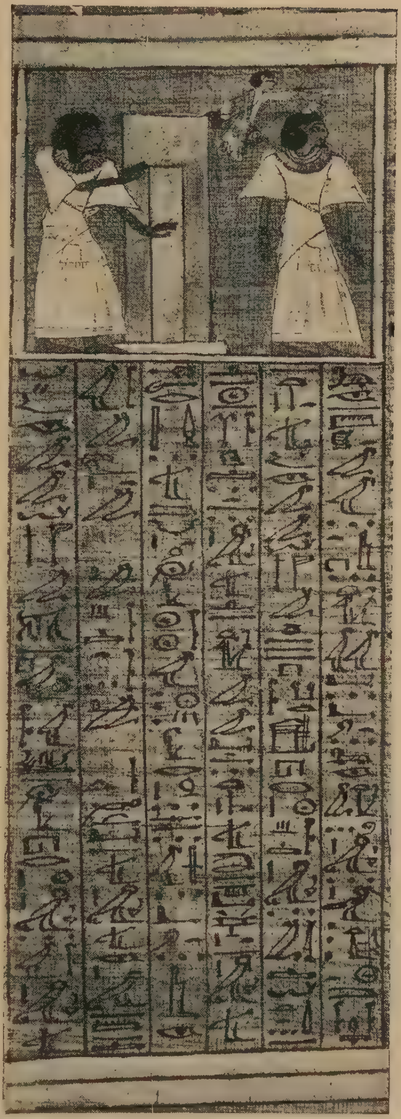


27. A Theban letter of the XXIst dynasty, *c.* 1000 B.C. [No. 10375.]

magical character. The oldest religious texts are often repellently magical, savouring of Voodoo: thus, of King Unas or Uanis, of the Vth dynasty, we hear in a spell to ensure his remaining with the gods, inscribed in his pyramid: "The heavens are dark, the stars rain; the bows shake, the bones of Geb (the Earthgod) tremble, when they see him (Uanis), as he appears as a god, who lives on his fathers and eats his mothers. He it is who eats their magic and swallows their power. The big gods are his morning meal, the middle gods his evening meal, and the little gods his night meal. The old gods and goddesses (he burns) for his incense-smoke." And so on: this cannibalistic gibberish may well be contrasted with the noble language of the great XVIIIth dynasty hymns to Åmon and to the Sun-Disk: "When day breaks and thou goest up on the horizon and lightenest the day, thou drivest away darkness and givest thy rays. The Two Lands rejoice and awake and stand on their feet, since thou has set them up. Men wash their bodies and take their clothes. Their hands praise thy uprising. The whole land goeth to work . . . The chick in the egg speaketh while yet in the shell: thou givest him air in it, whereby he hath life. Thou makest in him in the egg his strength, whereby he breaketh it. He cometh out of the egg and goeth forth on his feet . . ." A great contrast indeed is this grand hymn to most of Egyptian "religion," especially that connected with the dead, with which the "religious" literature was mainly concerned. (*See* pp. 89, 97.)

First and foremost is the great compilation of magical texts, relating to death and the Other World, to which was given the name *Per-em-hru*, *i.e.*, the "Book of Coming Forth by Day," or, as it is now generally called, the "Book of the Dead." This work is extant in three great Recensions, viz., the Heliopolitan, Theban, and Saïte. The Heliopolitan Recension consists of a series of formulas of a magical character, which were collected by the priests of On, or Heliopolis. The oldest copies of texts of this Recension are found in the Pyramids of kings Unis Teti, Pepi I, Meḥti-em-sa-f, and Pepi II (*c.* 2600–2400 B.C.) at Ṣaqqārah, but series of the formulas from it were copied on coffins and sarcophagi down to about 200 B.C. Among such is the coffin of ʿAmamu in the British Museum (First Egyptian Room, No. 6654). On this magnificent coffin are written some hundreds of lines of text in black ink, and a list of canonical offerings, according to the Liturgy of Funerary Offerings, is appended. It is one of the finest of its class, and it was probably made before the XIth dynasty (2200 B.C.). In connection with this must be mentioned the portion of a wooden coffin of Menthḥatpe or Mentuḥetep, a king of the XIth dynasty, on which is inscribed a version of a part of the XVIIth Chapter of the *Book of the Dead* (First Egyptian Room).

The Theban Recension was generally written upon papyri in hieroglyphics, and was divided into sections, or chapters, each of which had its distinct title, but no definite place in the series. It was much used during the XVIIIth, XIXth, and XXth dynasties. In the first half of the XVIIIth dynasty the custom grew up of adding vignettes to certain chapters of this Recension, and before another century had passed so many coloured illustrations were added to the papyri that frequently chapters had to be abbreviated, and the scribes were obliged to omit some of them altogether. This Recension contained about 180 chapters, but no extant papyrus contains them all. The chapters represent the theological opinions of the colleges of On and Memphis, Herakleopolis, Abydos, and Thebes, and are of the first importance for the study of the Egyptian Religion. In the Rubric to the LXIVth Chapter are mentioned two traditions which are very valuable for the history of the Recension. In the one it is stated that the chapter was "found" in the reign of Semti, a king of the Ist dynasty, and in the other



28. Vignette and text of the Theban "Book of the Dead" from the Papyrus of Ani.

[Brit. Mus., No. 10470.] XVIIIth dynasty.

that it was "found" in the reign of Menkauraʿ (Mykerinos), of the IVth dynasty, by Hordedef, a prince, the son of King Khufu, or Cheops. Thus it is certain that in the XVIIIth dynasty it was believed that the chapter was in existence in the earliest dynasties. Now we find from the Papyrus of Nu that there were two forms of this chapter extant, and that one of these was twice as long as the other. The longer one is entitled "Chapter of Coming Forth by Day," and the shorter, "Chapter of Knowing the 'Chapters of Coming Forth by Day' in a Single Chapter." The rubric to the latter attributes the chapter to the Ist dynasty, and thus it seems that even at this remote period the "Chapters of Coming Forth by Day" were widely known, and that the priests found it necessary to produce for general use a chapter which contained the essence of them all.

The British Museum possesses the finest collection in the world of papyri containing the Theban Recension, and of these may be specially mentioned: The Papyrus of Nebseni,[1] with vignettes in black outline (No. 9900); the Papyrus of Ani, a magnificently coloured papyrus containing texts and vignettes not found elsewhere[2] (No. 10470); the Papyrus of Nu, with coloured vignettes, rubrics, etc., containing a good text throughout, and a large number of chapters not found elsewhere[3] (No. 10477); the Papyrus of Ḥu-nefer, a scribe who flourished in the reign of Seti I, with a fine series of brilliantly painted vignettes[3] (No. 9901); and the Papyrus of Mut-ḥetep, most valuable because it contains correct copies of early texts (No. 10010).

Out of the Theban Recension grew another Recension, to which no special name has been given. It was written on papyrus both in hieroglyphics and hieratic, and its Chapters have no fixed order. It came into existence in the XXth dynasty, probably under the growing influence of the priests of Åmon. Fine examples of the papyri of this Recension are the Papyrus of Queen Nedjmet, No. 10541 (Fig. 29), the wife of Ḥriḥor, the first high priest-king of the XXIst dynasty (exhibited in the Southern Egyptian Gallery), and the Papyrus of Ånhai, a priestess of Åmon (No. 10472). In the latter an entirely new style of

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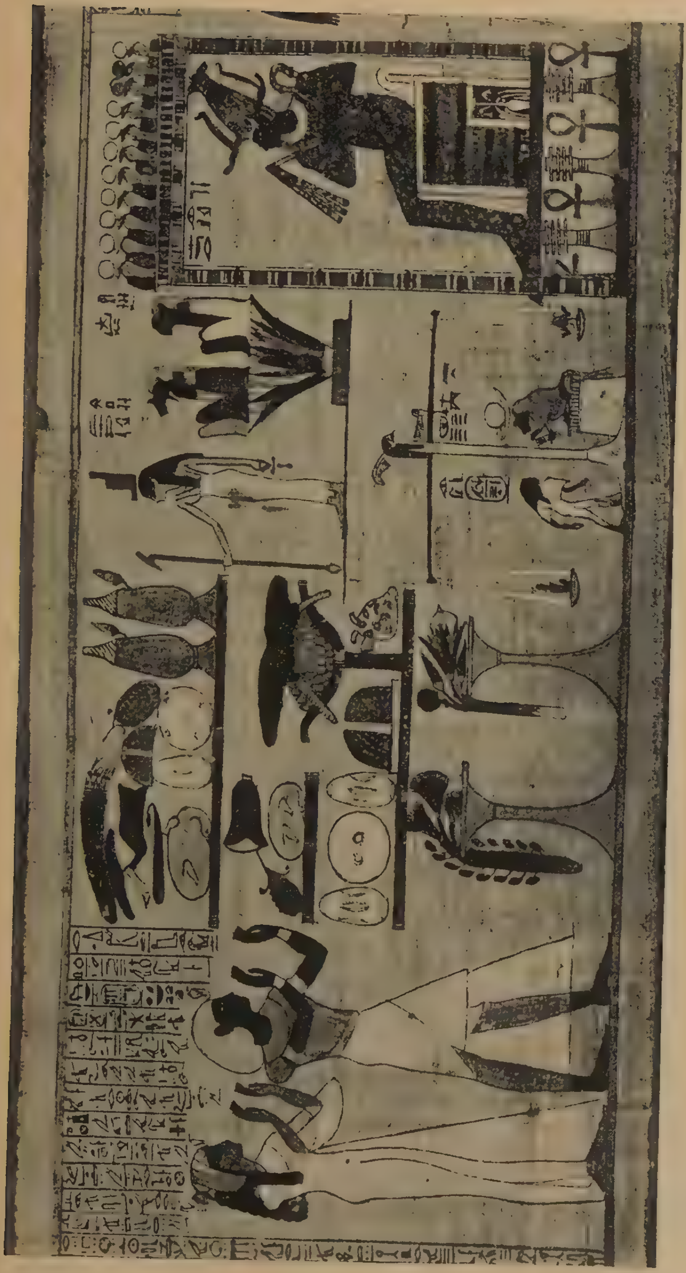
[1] Photographs of this Papyrus have been published by the Trustees of the British Museum, £2 2*s*. per set.

[2] A full coloured facsimile has been published by the Trustees of the British Museum, in 37 plates, portfolio, £1 11*s*. 6*d*., half-bound £1 16*s*. The Egyptian Text is also issued with an English translation, etc., 4to, £1 10*s*.

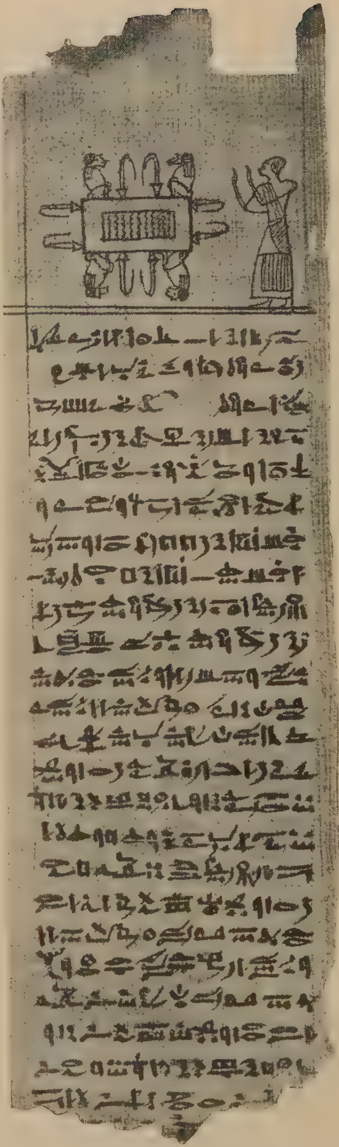
[3] Also published by the Trustees of the British Museum; "Facsimiles of the Papyri of Hunefer, Anhai, Kerasher and Netchemet, with supplementary text from the Papyrus of Nu," fol., £2 10*s*.



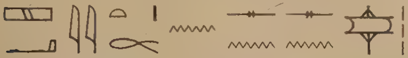
29. Ḥrihor, the first priest-king, and Queen Nedjmet standing in the Hall of Osiris and praying to the god whilst the heart of the Queen is being weighed in the Balance.
[Southern Egyptian Gallery, No. 10541.] Presented by His Majesty King Edward VII, 1903. XXIst dynasty, about B.C. 1050.

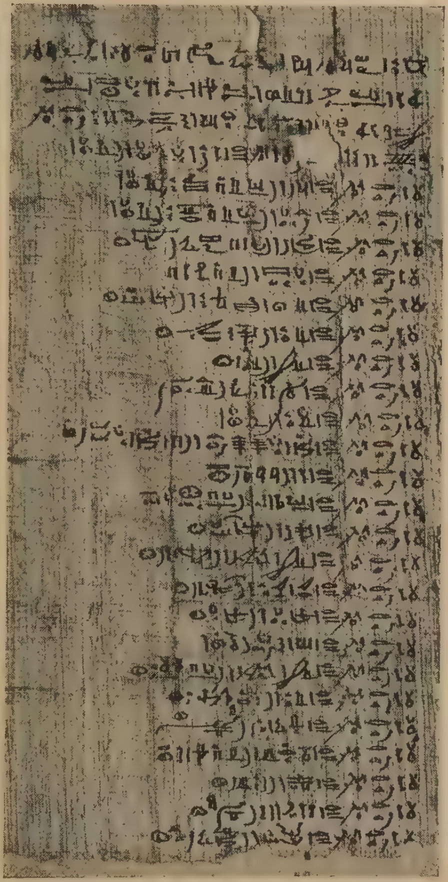
decoration is employed, and gold is used in decorating the disk of Raʿ-Harmachis in a book-vignette for the first time.

Of the history of the "Book of the Dead" between 1000 and 650 B.C. little is known. Under the influence of the great Renaissance, which took place in the XXVIth dynasty, another Recension came into use, called the Saïte. In this the chapters had a fixed order, many new ones being inserted. The text was written both in hieroglyphics and hieratic, and it was decorated with a series of vignettes, in which all the figures were drawn in black outline. The appearance of papyri of this Recension is monotonous and dull, and both the drawings and the hieroglyphics are stiff and spiritless. Good examples of papyri of this Recension are the Papyrus of Ḥoremḥeb, written in hieratic (No. 10257), and the Papyrus of Ḥor, written in hieroglyphics (No. 10479). The vignettes usually occupy small spaces at the top of the columns of text. The Recension in use in the Ptolemaïc Period was the Saïte, but before the Roman Period it was customary to write other and newer funerary works on papyri, and little by little the "Book of the Dead," as a whole, became obsolete. It seems as if an attempt was made to extract from the old work the texts which were regarded as absolutely necessary for salvation. It is quite certain that many of the scribes copied texts without understanding them, and that the meanings of many vignettes were lost.



30. Vignette and Chapter of the "Book of the Dead" written in hieratic for Ḥoremḥeb.
[Brit. Mus., No. 10257.]
XXVIth dynasty, or later.

About the beginning of the Ptolemaïc Period the following works came into general use: I. The *Shaᶜit en Sensen* , or *Book of Breathings.* Like the great "Book of the Dead," this work was declared to have been written by Thoth, the scribe of the gods, the "Heart of Raᶜ." It contains a number of prayers for offerings, a series of declarations that the deceased has not committed certain specified sins, a statement that he has neither sin nor evil in him, and a demand that his soul be admitted into the heaven because "he gave food to the hungry, water to the thirsty, clothes to the naked, and offerings to the Gods, and to the *ikhōū* (beatified spirits)." A fine copy of this work is that written in the hieratic character for Kerasher or Kalaᶜšir on a papyrus in the British Museum (No. 9995). In the first part are copies of vignettes from the "Book of the Dead," but the details are modified to suit the religious beliefs of the period. Thus Thoth and not Horus introduces the deceased to Osiris, and Anubis and Hathor lead him into the Judgment Hall instead of Maᶜat.



31. A copy of a "Book of the Dead" entitled "May my name flourish!"

[Brit. Mus., No. 10304.] Roman Period.

2. The *Lamentations of Isis and Nephthys,* a work in which these goddesses lamented the sufferings and death of Osiris, and proclaimed his resurrection, and glorified him in the heavens. It was recited by two priestesses, who were ceremonially pure on the 25th day of the month Khoiak (December), and the words in the book were believed to be those which Isis and Nephthys actually said at their first mourning for their brother Osiris. Copies of them were written on papyrus and buried with the dead to ensure their resurrection and future happiness and glory.

3. The *Festival Songs of the Two Weepers,* Isis and Nephthys, a work similar in character to the preceding. It was recited on five days of the month Khoiak (December), during which the great annual festival of Osiris was celebrated. The priestesses who sang the verses of the work wore lambs'-wool crowns on their heads, carried tambourines which they beat from time to time, and bore on their arms bandlets with the names of Isis and Nephthys written upon them. The recital of the work was preceded by an address by the *Kher-ḥeb,* or "Lector," and then the two priestesses sang the rhythmic sections of the compositions alternately.

4. The *Litanies of Seker,* a short composition of about 100 lines, containing two series of addresses to Seker, the Memphite god of the Other World. Fine copies of this and the preceding work are given in the Rhind Papyrus (No. 10188).

5. The *Book of Traversing Eternity* (*šaʿt en sbebi neḥeḥ* ), a work in which the happiness of the blessed dead is described, and an account given of a journey through the Other World by the deceased, who visits the shrines of the gods, and takes part in the services of praise which are performed there by the spirits and souls of the righteous, and enjoys the offerings which are made to them by the faithful on earth (Papyrus No. 29, at Vienna).

6. The *Book of May my Name Flourish,* , *mi rud ran-i,* a work which was very popular in the Roman Period. It is, in reality, a development of a long prayer which is found in the Pyramid Texts of the VIth dynasty. Its object was to make the name of the deceased permanent in heaven and on earth, for it was a common

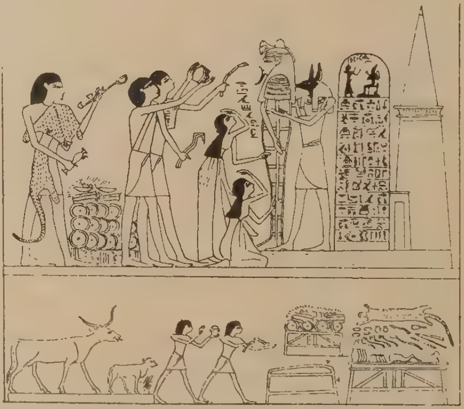
belief, from the earliest to the latest times, that the man whose name was blotted out had no portion or existence in the other world. The British Museum possesses several copies of this work, written generally on narrow strips of papyrus, in a kind of hieratic, containing many demotic characters. (Nos. 10108, 10111, 10112, 10109, etc.)

7. Another work which obtained some popularity in the late period is the so-called *Ritual of Embalmment.* In this composition is given a large number of the formulas that were recited over the unguents, spices, and swathings during the process of embalming the body.

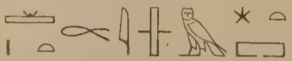
8. In all periods the burial of the dead was accompanied by the presentation of series of offerings. Up to the end of the Vth dynasty a comparatively small number of names of offerings was inscribed on the walls of the tombs, and in the presentation of such offerings consisted the ceremony of Opening the Mouth of the dead. Under the VIth dynasty a new and enlarged list of offerings was drawn up, and a series of formulas was added to it for recital by the priest as object after object was presented to the mummy. In many of these formulas there were plays of words upon the names of the offerings, each of which was symbolical of some divine being, or object, or act. Several new ceremonies connected with the purification and censing of the mummy, and the use of instruments in " opening the mouth and eyes " of the mummy were introduced at this time. To this List of Offerings, with its rubrics, the name of *Liturgy of Funerary Offerings* may be given. Under the XVIIIth dynasty a further development of the List of Offerings took place, and new ceremonies were added, and the work was henceforth known as the *Book of Opening the Mouth.* The visitor will see on the west wall of the Second Egyptian Room a large coloured drawing in which the performance of ceremonies connected with the opening of the mouth is represented. One priest is supposed to be touching the mouth of the mummy with the *Uer-ḥeka* instrument, and is holding other instruments ; the other priest is presenting vases of water. Behind them is the *Kher-ḥeb*, or Lector, who is pouring out water from a libation vase and burning incense. The object of the Book of Opening the Mouth was : 1. To give the deceased a new body in the Other World, and to make him to be divine. 2. To establish communion between the living and the dead. In later days a statue of the deceased took the place of his mummy in the ceremonies, and then the chief object of the ceremonies, formulas, and offerings, was to provide a dwelling-place for the *Ka* or " double " of the deceased, and to make his soul to take up its abode in the statue. The Book of Opening the

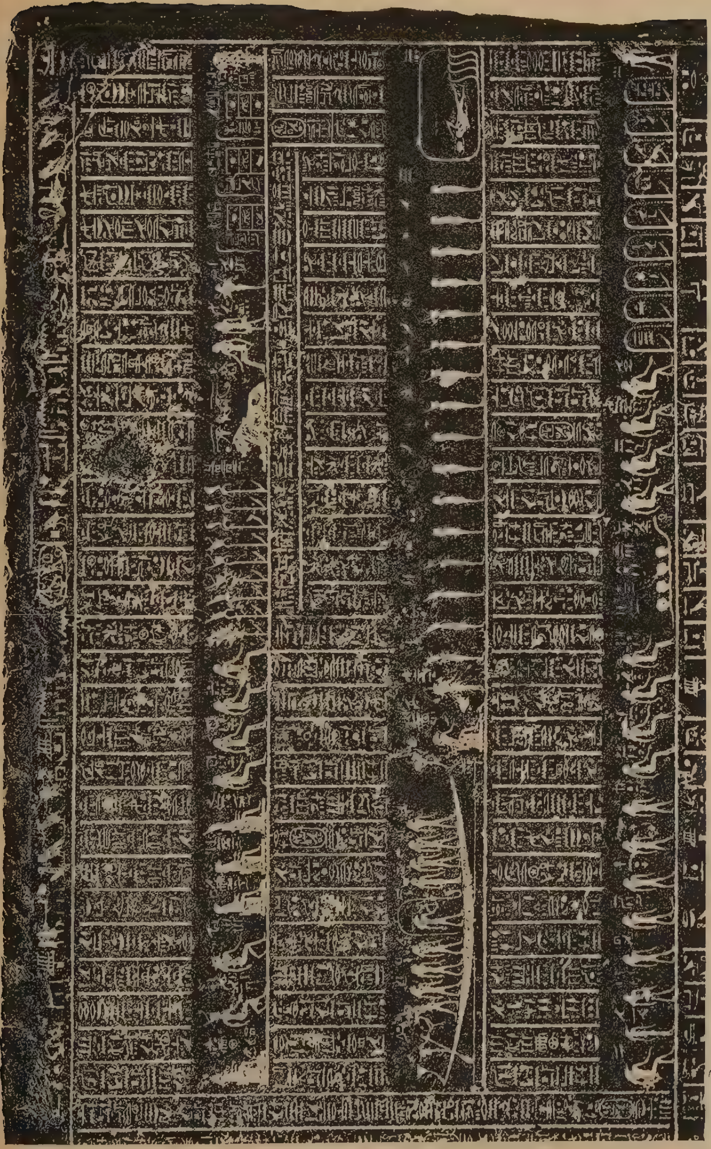
Mouth was in general use from the Vth dynasty to the first or second century of our era, that is, for a period of 3,000 years, and copies of it made in the Roman Period are almost identical with those found in the Pyramids of Ṣaqqārah of the VIth dynasty.

9. An important section of the religious literature of Egypt is formed by works which were intended to be used as **Guides to the Other World.** The oldest of these is a work in which pictures are given of portions of Restau, in the kingdom of the god Seker, and of several parts of the Sekhet-ḥetep, or Elysian Fields, and their positions in respect of the celestial Nile are shown. The descriptions of these places and the formulas which were to be recited by the deceased are written in hieratic, and these were to be learned by men on earth so that their souls might recognize the various regions as they came to them, and repeat the sacred words at the right moments. This "Guide" may be called the Book of enabling a man to travel over the ways of the Other World, but recent writers have named it the *Book of the Two Ways.* The finest and fullest copies of the work, with illustrations in full colour, are found in the XIth dynasty coffins of Gua the Elder, and Seni, the "chief physician," in the British Museum (Nos. 30841, 30839).



32. The ceremonies of "Opening the Mouth."

A second work of this kind is the *Book of what is in the Duat,* or Other World, *šaᶜt imi Duat* . In this the Other World is divided into Twelve Sections corresponding to the Twelve Hours of the Night, and pictures are given of the various gods, demons, and fiends who were supposed to obstruct the way of those who were passing from this world to the kingdoms of Osiris and Raᶜ. The texts contain the speeches of the Sun-god of night, called Auf-Raᶜ, and describe the conditions of the beatified, or the damned, in each section, and give the names of the principal gods. The work is very



33. Scenes and texts from the Sixth Section of the “Book of What is in the Other World.” From the sarcophagus of King Nekhtḥoreḥbe, B.C. 350.

[Southern Egyptian Gallery, Bay 25, No. 10.]

lengthy, and complete copies of it must have been cumbrous, as well as costly. The priests therefore prepared a Summary of the Book of Imi-Duat, which was supposed to contain all that was absolutely essential for the soul to know that had to travel from this world to the next. The most complete copy of the larger work is given on the walls of the chambers in the tomb of Seti I, at Thebes, but one-half of it is cut on the outside of the magnificent sarcophagus of Nakhtḥoreḥbe, the last native king of Egypt, made about 350 B.C. (Southern Egyptian Gallery, No. 10; Fig. 33). Of portions of the Summary there are several copies in the British Museum, both with and without illustrations (Nos. 9975, 9979, 9981–9985, etc.). The pictures of this work were believed to be endowed with the same magical powers as the texts.

In the *Book of Gates*, a somewhat similar work, the road from earth to heaven is marked by a series of Gates through which the deceased hoped to pass. The texts, which are fully illustrated, describe the progress of the Boat of the Sun-god to the Kingdom of Osiris, the Judgment in the Hall of Osiris, the life of the beatified in the Elysian Fields, and the punishment of the wicked and of the foes of the Sun-god by dismemberment and burning. Following these comes a set of magical texts and pictures which describe and illustrate the ceremonies which were performed daily to make the sun to rise. They show that the Egyptians used to make a model of the sun, and place it in a boat, and then bring to it arrows to represent rays, and disks to represent the hours; fire was next kindled with the fire-stick and applied to the model, and appropriate formulas having been recited, the body of the sun was believed to be reconstituted.

10. As an example of **Rituals** may be mentioned the famous *Daily Ritual* of the Divine Cult, the texts of which were inscribed upon papyrus and cut on the walls of temples, *e.g.*, Abydos. From this we learn that the king was supposed to perform daily a series of elaborate ceremonies in connection with the statue of Ȧmon, and to present to it unguents, wine, incense, articles of sacred apparel, etc. By means of these he entered into communion with the god, who bestowed upon him his vital power, strength, and spiritual qualities.

11. **Hymnology** is well represented by the *Litany of Osiris* in the Papyrus of Ani, and the *Addresses of Horus to his father Osiris* in the Papyrus of Nebseni (No. 9900), the hymns to the gods Raᶜ-Harmachis, and Osiris, which are found in the great Papyrus of Ani in the British Museum (No. 10470), and by the fine *Hymn to the Nile*, of which two copies are preserved in the British Museum (Sallier II, No. 10182, and Anastasi VII,

No. 10222). With these we at last leave the gloomy realm of the dead and its primitive magical spells. Of somewhat different character, though equally interesting, are the *Hymns to Ȧmon* contained in the Anastasi Papyrus II (No. 10243), the great Hymn to Ȧmon in a Cairo Papyrus, and the Disk-worshipper Akhenaten's famous monotheistic *Hymn to the Sun-Disk,* which has already been quoted (p. 78; *see* p. 97). The latter is of course the finer of the two, since it contains passages of real philosophic insight and real poetic beauty, while the former contains too many stereotyped formulae of praise. "All beasts are contented with their fodder, the trees and the crops are green. The birds fly from their nests and their wings praise Thy soul. The wild creatures spring on their feet; everything that flieth and fluttereth, that liveth; when Thou arisest. The ships face upstream and downstream and all the ways are open, for Thou art risen. The fish in the river leap before Thy face; Thy rays strike deep into the sea . . . What is there not that Thou makest, and what is there not that is hidden from me, and Thou One God, Thou, the unequalled, Thou hast the Earth created according to Thy will, Thou alone, with men, herds, and all wild creatures, all that is on earth and goeth on feet, and all that soareth above and flieth with its wings. The lands of Syria and Nubia and the land of Egypt, each one Thou settest in its place and Thou satisfiest their needs. Each has his own nourishment and his life-time is determined. Their tongues are distinct in speech as is also their form: their skin differeth, for Thou hast separated the peoples . . . Thy rays nourish every field and when Thou risest they live and satisfy thee. Thou makest the seasons, to preserve all that Thou hast created, the winter to cool and the flood. Thou hast created the heavens afar, to go up into them, that Thou mayest see all that Thou hast made. Thou art One, but thou ridest in thy form as the living Sun, appearing, shining, giving and returning . . . Thou art in my heart, and none knoweth Thee as doth Thy son Nefer-khopru-Raʿ Uanraʿ [Akhenaten], whom Thou hast designed to let comprehend Thy thoughts and Thy strength." Is there anything, outside parts of the Old Testament (*e.g.*, Ps. civ), finer in all religious literature than this? It is a relief to read it after the dreary gabble of the "Book of the Dead" and its congeners. It shews what an Egyptian could do, when the shackles of his religion were broken. For Akhenaten was a heretic and a monotheist, and his reign and his heresy lasted less than twenty years. After him Egypt returned to polytheism, and her really religious (as opposed to magical) literature died.

12. **Liturgies** are represented by the *Book of Overthrowing ʿApep,* a work which contains a series of spells and incantations

that were recited in the great temple of Åmon-Raʿ at Karnak (Thebes) on certain days of the month. These were directed against ʿApep, the great foe of the Sun-god, and enemy of all goodness and truth, who took the form of a monster serpent, and waged war against all the gods daily. The rubrics contained directions for ceremonies, in which wax-figures were burned in the temple fires, whilst the priests recited the spells in the Book. There is a complete copy of the work in the British Museum (No. 10188), which also contains a list of the accursed names of ʿApep, and the text of the hymn of praise which was sung when the arch-fiend was overthrown (*see* p. 96).

13. **Exegesis** is represented by two valuable copies of a work which forms the XVIIth Chapter of the *Book of the Dead* in the Papyrus of Ani (No. 10470), and the Papyrus of Nebseni (No. 9900). In it a text treating of the origin of the gods and their relation to Raʿ, and of the doctrine of the union of Raʿ and Osiris, etc., is dissected, and each sentence of the work is followed by a statement of the opinions of the various great religious Colleges of Egypt.

34. The Spearing of ʿApep.

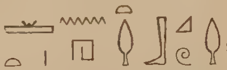
14. An example of a rare class of work is found cut on a black stone slab in the Southern Egyptian Gallery (No. 797). The text states that it was copied from an inscribed board which had become worm-eaten in the reign of Shabaka, king of Egypt, about 700 B.C. From what is legible on the slab we are justified in assuming that the work contained a sort of philosophical statement of the religious beliefs of a priest who was trying to systematize certain of the old traditions of the country, and to evolve a system of belief which should be consonant with the special traditions current at Memphis at that time concerning the god Ptaḥ.

15. Another most important section of religious literature consists of the **funerary inscriptions** cut on sepulchral tablets, or grave-stones, which form so large a portion of the Egyptian collections of the British Museum. In the vestibule and galleries is exhibited a splendid series of such monuments, the oldest dating from the IVth dynasty, about 3800 B.C., and the most recent from the first century A.D.; thus the series represents a period of about four thousand years. The value of these monu-

ments is very great, for they not only give the various forms of the prayer to the gods that the king might give sepulchral offerings for the dead in the different periods of Egyptian history, but they afford a great deal of information about the attributes of the gods, and they illustrate the growth and decay of many forms of belief, details of ritual, etc. In this book are reproduced good typical examples of sepulchral tablets (*stelae*) of the IVth, XIth, XIIth, XVIIIth, XIXth, and later dynasties.

Several **Mythological Legends** are extant, viz., of the Resurrection of Osiris and the birth of Horus (on a stele in Paris); of the Creation of the World, Gods, and Men (British Museum Papyrus, No. 10188); of the Wars of Ḥor-Beḥudet, or Horus, the War-god of Edfū (on the temple of Edfū); of the Destruction of Mankind (in the tomb of Seti I); of the Poisoning of Raʻ the Sun-god (papyrus at Turin); of the Death of Horus by a scorpion's sting, and his resurrection through Thoth (text on the Metternich stele); and of the Wanderings of Isis, with her son Horus and the Seven Scorpion goddesses, in the Delta (text on the Metternich stele). The History of Osiris, and of his murder by Set, has not been found in Egyptian texts in a complete form, but there are frequent allusions to this history in the inscriptions of all periods, and it is clear that we have a tolerably accurate version of it in the narrative written by Plutarch (*De Iside et Osiride*). There is no Egyptian Deluge-legend of any kind.

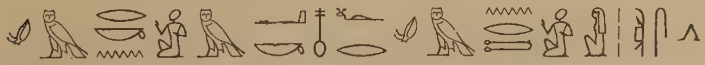
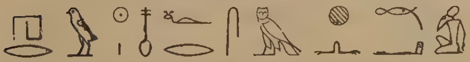
In each great temple a small chamber was set apart as a library; here the papyrus rolls, or books, were kept in boxes, and, in some cases, the names of the works were inscribed on the walls of the chamber. The number of the rolls in a temple library seems to have been comparatively small, for the list of books which is cut on the wall of the "House of Books" of the temple of Edfū, only contains the names of thirty-seven works. We have discovered no great libraries of both ordinary and religious literature, analogous to the great Mesopotamian libraries of baked clay tablets, such as that of Ashurbanipal at Nineveh, now in the British Museum. But considerable archives of papyri have been found, as those of the XIIth dynasty discovered at Lahun ("Kahun"), those found in the Ramesseum at Thebes, and others. The famous royal archive from el-Amarna, of the time of Ȧmenḥetep III and Akhenaten, is not of Egyptian papyri, but of Mesopotamian clay tablets, Babylonian having been the diplomatic *lingua franca*, the French of the period. But several of the cuneiform tablets are annotated or docketed in Egyptian hieratic. A very interesting object, exhibited in Wall case 223, Fifth Egyptian Room, is the blue fayence "Book-plate" of King Ȧmenḥetep III and Queen

Teie (No. 22878), a label originally in all probability inlaid in the cover of a wooden box which contained a papyrus-roll or cuneiform tablets (more probably the former, as the title of the book is in Egyptian) called , the " Book of the Sycomore and the Olive," no doubt a fable of a common kind, in the form of a disputation between the two trees, that has always been popular in the East. This is a real *ex-libris* intended for the book whose title it gives.

## CHAPTER IV.

National Characteristics. Manners and Customs. Marriage. Polygamy. Honour paid to the Mother. The Child and its Name. Toys. Education. Dress. Food. Amusements. Dwelling Houses and Furniture. Agriculture and Cattle Breeding. Trade. Handicrafts.

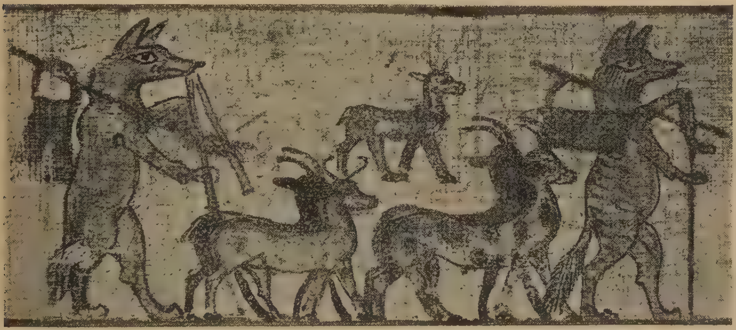
**National Character.**—The Egyptian was easy and simple in disposition, and fond of pleasure and of the good things of this world. He loved eating and drinking, and he lost no opportunity of enjoying himself. The literature of all periods is filled with passages in which the living are exhorted to be happy; and we may note that in the famous Dialogue between a man who is weary of life and his soul, the latter tells the man that to remember the grave only brings sorrow to the heart and fills the eyes with tears. And after several observations of the same import, the soul says: "Hearken "unto me, for, behold, it is good for men to hearken; follow "after pleasure and forget care."[1] In the Song of the Harper we read: "Since the time of Raʿ bodies (*i.e.*, men) have "come into being in order to pass away, and young men come in "their places. Raʿ placeth himself in the sky in the morning and "Temu setteth in the Mountain of Sunset. Men beget children "and women bring forth, and every nostril snuffeth the wind of "dawn from the time of their birth to the day when they go to "the place which is assigned to them. Make [thy] day happy! "Let there be perfumes and sweet odours for thy nostrils, and "let there be wreaths of flowers and lilies for the neck and "shoulders of thy beloved sister who shall be seated by thy side. "Let there be songs and the music of the harp before thee, and "setting behind thy back unpleasant things of every kind, remem-"ber only pleasure, until the day cometh wherein thou must "travel to the land which loveth silence" (cf. the less literal version of part of this song on p. 65).

[1] 

*sažem-rek-ni, mek nafer sažem en romut; šems hru nafer, semkh meḥ.*

The advice to eat, drink, and be happy, is also given to a high-priest of Memphis by his dead wife Taimḥotep or Timouth on her sepulchral tablet (Southern Egyptian Gallery, Bay 29, No. 147). She says: "Hail, my brother, husband, friend, . . . "let not thy heart cease to drink, to eat, to carouse, to enjoy "the sweets of love, to make a happy day, and to seek thy "heart's desire by day and by night. And set no care whatsoever "in thy heart: are the years which [we pass] upon the earth so "many?" (*see* Fig. 116).

So far as maxims go, however, the morality of the Egyptians professed to be highly respectable. Many of the Precepts of Ptaḥ-ḥetep, Kaqemni, and Khons-ḥetep bear comparison with the moral maxims of the Books of Proverbs and Ecclesiasticus. The official view of the Egyptian as to his duty towards his neighbour is well summed up by Pepi-Nekht, an old feudal lord of Elephantine, who lived under the VIth dynasty, and in his funerary inscription is made to say: "I am one "who spoke good and repeated what was liked. Never "did I say an evil word of any kind to a chief against "anyone, for I wished it to be well with me before the "great god. I gave bread to the hungry man, and clothes to "the naked man. I never gave judgment in a case between two "brothers whereby a son was deprived of his father's goods. I "was loved by my father, favoured by my mother, and beloved "by my brothers and sisters." It may be noted, however, that his reasons for doing good were of a strictly utilitarian order, and the fact that he only said what his superiors liked is characteristic of the modern oriental as well, "Evvet Effendi" ("Mr. Yes") being a well-known figure in the Near East. Love of parents and home is also still a strong trait in the character of the Egyptian. He prayed too, in ancient days, that in the Other World he might have his parents, wife, children, and relatives, with him on his farm in the Fields of Peace, and that when his spirit was on the way thither, the spirits of his kinsfolk would come to meet him, armed with their staves and weapons, so that they might protect him from the attack of hostile spirits. Like other peoples, ancient and modern, the Egyptians loved music, singing, and dancing, and were attracted by ceremonials, processions, and display of every kind. Herodotus gives us interesting descriptions of the popular feasts at the time of his visit (about 447 B.C.) at Bubastis Busiris (Mendes), Saïs, Heliopolis (On), Buto, and Paprēmis, in honour of Bast, Isis (and Osiris), Neïth, Raʿ, and Uadjit or Uto (ii, 59, *ff*). He describes the enormous crowds of pilgrims in boats on the Nile at the festival of Bast, playing flutes, shaking rattles (sistra) and singing and clapping their hands, and drinking more wine than during all the rest of the year put together. At Saïs there was a feast of lanterns, at Paprēmis a ritual fight among the worshippers in defence of the divine image which was carried about in a car. Similar scenes, *mutatis mutandis*, may still be seen at a *molid* or birth-feast of some Muslim saint in the Delta to-day, and comparisons with similar scenes in India are obvious.

The Egyptian was a humorous person, often in a robust manner. We have a Demotic tale about King Amasis, of the XXVIth dynasty, which portrays him as a bluff old soldier (which he was) who was constantly drunk, much scandalizing thereby the more squeamish of his courtiers: some of his humorous remarks on the subject are preserved; and the satirical papyri (*see* Figs. 35, 36), many small figures and sketches on ostraka, and even the wall-paintings in the tombs show a keen sense of humour. Thus, in B.M. Papyrus No. 10016 (Roman Period) we see a lion and a gazelle ("unicorn") playing a game of draughts, a fox playing a double pipe while animals of the gazelle class strut in front of him, a cat driving geese, and a cat presenting a palm branch to a mouse which is seated on a chair and holding a lotus. Behind the chair is another mouse bearing a fan and a bag with toilet requisites.



35. The fox playing the double pipes for a flock of goats to march to.
[From a papyrus in the British Museum, No. 10016.]

This, of course, is a caricature of the great ones of the earth, attended by their courtiers and servants of the lower classes. The lion is the king, the gazelle one of the ladies of his *ḥarīm*, the fox is the musician, the first cat a *fellaḥ* farmer driving his cattle, the other cat a gentleman paying court to a lady. Egyptian Society was ordered in a form more "modern" than that of many other nations of the ancient world. Besides the great nobles, there was a large class of small gentry and officials, learned scribes, and, of course, the ubiquitous and powerful priesthood, with, bearing all on their shoulders then and now, the *fellaḥīn* or peasantry. The peasant was then, as now, a laborious toiler, and under the Old Kingdom literally the slave of Pharaoh. But internal changes under the Middle Kingdom brought about a great change in the people. Nobles and peasants were no longer the slaves of the king, whose power was circumscribed, first by that of the nobles and later by a regular bureaucracy and a domineering priesthood. The peasants meanwhile had attained a considerable degree of freedom and were no longer mere serfs : a status of legal slavery as distinct from that of a subject now came into existence, the slaves being at first foreign captives taken in the wars, though, later, Egyptians could be enslaved. We see from the *Tale of the Eloquent Peasant* (Brit. Mus., No. 10274, Fig. 15) how the protests of a sturdy *fellaḥ* against oppression could be made into a popular story. The peasant worked for all and ultimately he paid for all.

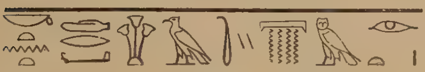
All classes were intensely superstitious, and they believed firmly in the existence of spirits, good and bad, witches, and fiends and devils, which they tried to cajole, or wheedle, or placate with gifts, or to vanquish by means of spells, magical names, words of power, amulets of all kinds, etc. The magician was the real priest, to the lower classes at least, as he is to this day in Central Africa, for by the use of magical figures he assured his clients that he could procure for them the death, or sickness, of an enemy, riches, the love of women, dreams wherein the future would be revealed to them, and above all, the assistance of the gods. We find that about 312 B.C. a service was regularly performed in the temple of Åmon-Raʿ at Thebes to make the sun rise (p. 90). In the course of it a figure of the monster ʿApep, who was supposed to be lying in wait to swallow the Sun-god, was made of wax, then wrapped in new papyrus on which the "accursed name" of the fiend was written in green ink, and solemnly burned in a fire fed by a special kind of herb, whilst the priest spurned it with his left foot and poured out curses on each of the thirty "accursed names" of the evil one. As the wax melted and was consumed, together with the papyrus and the green ink with which his name was written, so the body of ʿApep was believed to be consumed in the flames of the rising sun in the eastern sky. Nonsense of this kind had always existed from the earliest times. The Egyptians began with the naïve superstitions of savages, who imagine that they can ensure their king eternal life by chanting in unison that he is a great king who eats the gods and boils their grandmothers in his cauldron. (Text from the Pyramid of Uanis, a survival of cannibalism, *see* p. 78.) They ended with incantations to make the sun rise, which were as old as those of the Pyramid of Uanis, and no sign of late degeneracy. Here is another example of not merely popular, but officially accepted superstition. From the evidence given at Thebes about 1200 B.C. against certain officials who were implicated in a case of conspiracy against Rameses III, it appeared that a certain man had stolen a book of magic from the temple library. From this he obtained instructions how to make the wax figures which caused the sickness, quakings of the limbs, and death of those in whose forms they were made. An example of the wax figures which were used in the Ptolemaïc Period is exhibited in Wall-case 126 in the Third Egyptian Room, No. 37918. The core is made of inscribed papyrus, and in front, in the centre, is a piece of hair, presumably that of the person on whom the magician who made the figure sought to exert his influence. Crass superstition had always survived alongside the splendid development of brain, under the influence of growing material and artistic culture, which produced the XVIIIth dynasty hymns to the gods, culminating in Akhenaten's hymn to the Disk (pp. 78, 89).

36. The lion and the "unicorn" playing a game of draughts.
[From a papyrus in the British Museum, No. 10016.]

"When thou settest in the western horizon of heaven, the "earth becometh dark with the darkness of the dead. Men "sleep in their houses, their heads are covered up, their nostrils "are closed, and no man can see his neighbour; everything "which they possess could be stolen from under their heads "without their knowing it. All the lions come forth from their "dens, every creeping thing biteth, the smithy is in blackness, "and all the earth is silent because he who made them (*i.e.*, all "creatures) resteth in his horizon. When day breaks and thou "rejoicest and awakest and goest up on the horizon and "lightenest the day thou drivest away darkness and givest "forth thy rays, the Two Lands (*i.e.*, Egypt), since Thou hast "set them up, stand upon their feet. They wash their bodies "and take their clothes, and they [stretch out] their hands to "thee in thanksgiving for thy rising." The hymns to the Sun in his more orthodox form of Raʿ or Åmon-Raʿ shew the same recognition of the fact that the Sun is the source of all heat and life on the earth. This was a sane admission of awe before the forces of nature, and a rational religious belief. Egyptian religion was by no means all irrational superstition. To the god of the city, or local deity, the Egyptian also paid due reverence. He worshipped Osiris, the god of the dead, for on his help and succour depended his hope of continued life in the Underworld after death. Those Egyptians, who were men of means, spent largely during their lifetime in making preparations for their death, and they spared neither money nor pains in their endeavours to secure for themselves life in the Other World. But crass superstition was always there. Akhenaten's heresy was largely a crusade against superstition, and it failed. Then degeneracy did begin, in that the Egyptians forgot the high ideas of the XVIIIth dynasty and generally relapsed into their original savage mental condition, more or less. But the common people were not degenerate, for they had never been sufficiently intelligent to share or understand the temporary enlightenment of the upper classes.

Every act of daily life had some magical or religious observance associated with it, and every day, either in whole or in part, was declared to be lucky or unlucky, in accordance with a series of events which were represented by the Calendar of lucky and unlucky days.

Superstition played as prominent a part in medicine as in religion. The operations connected with mummification in the later period must have added largely to the knowledge of the arrangement of the principal internal organs of the body. The Egyptians were well acquainted with the importance of the heart in the human economy, though they made the common mistake of supposing it to be the seat of intelligence as well as life), and they appear to have had some knowledge of the functions of the arteries. A considerable number of medical prescriptions have come down to us, *e.g.*, those which are inscribed on a papyrus in the British Museum (No. 10059) and are said to be as old as the time of Khufu (Cheops), a king of the IVth dynasty, and those of the Ebers Papyrus, of the XVIIIth dynasty ; from these it is easy to see that they closely resemble in many particulars the prescriptions given in English medical books printed two or three hundred years ago. Powders and decoctions made from plants and seeds were largely used, and the piths of certain trees, dates, sycamore-figs, and other fruits, salt, magnesia, oil, honey, sweet beer, formed the principal ingredients of many prescriptions. With these were often mixed substances of an unpleasant nature, *e.g.*, bone dust, rancid fat, the droppings of animals, etc. In order that certain drugs might have the desired effect it was necessary for the physician to recite a magical formula four times (Ebers Papyrus CVIII). Other medicines again owed their efficacy to the belief that they had been actually taken by one or other of the gods whilst they reigned upon earth, and the authorship of certain prescriptions was ascribed to Raʿ. Thus according to the Ebers Papyrus (XLVI) Raʿ suffered from attacks of boils of a most malignant kind, and he made up a salve, containing sixteen ingredients, which gave him instant relief, and which was therefore certain to cure ordinary mortals. The following is a characteristic example of a prescription which, as is evident, contains a number of substances which are well known to be good for inflamed eyes, and also some others the special value of which is not clear :—

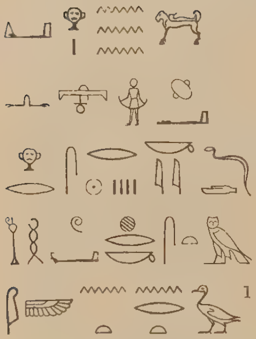


*Kit ent red hathe m irit*

Another [prescription] for driving inflammation from the eye.

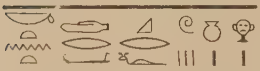
| | | | |
|---|---|---|---|
| | *ʿanti* | Myrrh | I |
| | *sau-ueru* | "Great Protectors" seed | I |
| | *šesyet* | Oxide of copper | I |
| | *žarut* | Citron pips | I |
| | *gayet-nteḥ* | Northern cypress flowers | I |
| | *uaž* | Antimony | I |
| | *qayut ent gaḥes* | Gazelle's dropping | I |
| | *imi en qadyet* | Oryx offal | I |
| | *merḥet ḥežet* | White oil | I |

[*Directions for use.*]



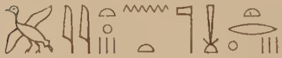
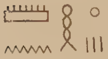
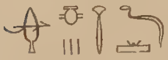
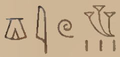
"Place in water, let stand for one "night, strain through a cloth, and "smear over [the eye] for four days; "or, according to another prescription, "paint it on [the eye] with a goose-"feather."[1]

The Egyptian physician was called upon not only to heal his patients, but to beautify them, and we find prescriptions for removing scurf from the skin, for changing the colour of the skin, for making the skin smooth, and the following for removing wrinkles from the face:—

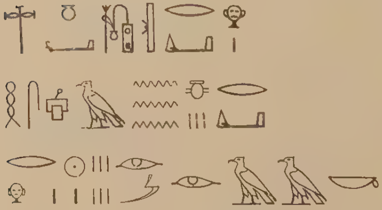


Another [prescription] for driving away wrinkles of the face.

*Kit ent red qrefu nu ḥor*

| | | | |
|---|---|---|---|
|  | \| | Ball of incense | 1 |
|  | \| | Wax | 1 |
|  | \| | Fresh oil | 1 |
|  | \| | Cypress berries | 1 |

[*Directions for use.*]



"Crush, and rub down and "put in new milk and apply it "to the face for six days. "Take good heed [to this]."[2]

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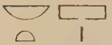
[1] For the hieratic text see *Papyrus Ebers*, Plate 56.

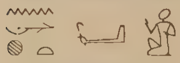
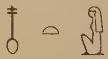
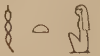
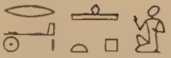
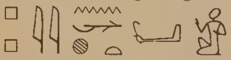
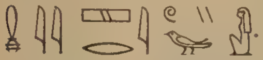
[2] *Ibid.*, Plate 87.

If then more than usually superstitious, the ancient Egyptian people appears before us, at any rate, as a very "human" race, full of traits that we recognize as common to us as well as to them, and full of interest in many ways for us moderns. It is this "human" interest that is the charm of the old Egyptians. We know so much more of their actual life than we do of that of the Greeks and Romans, because the climate of Egypt has preserved intact the ordinary objects of their daily life that in Europe would long ago have perished. It is difficult for those who have not visited Egypt to conceive how it can be possible that all these ancient objects of wood in our museums can have been preserved. Those who have been there understand; nobody who has not knows what real dryness is. In Upper Egypt it may rain slightly once in five years. The result is that things that in other lands are perishable may here be preserved indefinitely, and when they have been placed in the tombs, remain unchanged till the present day, as in the case of the food intended for the use of the dead (Cases 191–3, Fourth Egyptian Room). Even objects found in excavation of town-ruins, etc., suffer from little but the possible infiltration of salts from the soil, which is most observable in pottery and soft stone-work. Generally speaking, however, the relics of ancient Egypt, unless they are broken, are better preserved than those of any other ancient civilization, with the result that we have an extraordinarily minute knowledge of its details derived from the study of actual relics which could have survived nowhere else.

**Manners and Customs: Marriage.**—It is probable that the views as to marriage which obtained generally in Egypt were less rigid than those of Western nations. According to an ancient legend Osiris married his sister Isis, who became by him the mother of Horus, and he was also the father of Anubis by his sister Nephthys. Generally speaking, the Egyptian was the husband of one wife, who was the mistress of his house and the mother of his children, whether she was his sister, or his niece, or a stranger. Kings and noblemen married several wives, and became fathers of children by many of the women of their households. The Ptolemies, curiously enough, seeing that they were Macedonians, married their sisters and nieces, like the Egyptians; they adopted the custom of their subjects. Marriage in Egypt was, no doubt, arranged in the way common to the East, *i.e.*, it was practically a business transaction, great care being taken to provide for the maintenance of the woman in the event of misbehaviour either on her part or that of her husband. Whether any religious ceremony was performed at the marriage is unknown. Girls were married before they were fourteen years of age. The legitimate wife of a man is called "Nebt per"

, *i.e.*, "lady of the house,"[1] and she might, of course, be "his beloved sister"; frequently, however, the latter title is a euphemism for "mistress," or "concubine." To divorce or eject the "lady of the house" was a very difficult matter, and it was probably the fear of possible pecuniary complications which caused the Egyptian in so many cases to marry his sister or the woman whom he called by that name. Moreover, it was thus easier to keep the property in the husband's family.

The legal wife was one of the freest women in the world. She went about the house, and outside it, at will, and, unlike the modern Egyptian women, she wore no veil. If she pleased, she held converse with men in the village or market, and she suffered from none of the restrictions which, through the practice of Islām, are placed upon women in the East in modern times. The Egyptian family system was largely matriarchal, and on scores of stelae in the Egyptian Galleries the name of the mother of the deceased is given, whilst that of his father is not mentioned. The Egyptians, like many other primitive peoples, traced their descent through their mothers, and the views which they held concerning the affection due to the wife from her husband, and the love which a son should give to his mother, are well illustrated by two passages. In the Precepts of Ptaḥḥotep (2600 B.C.): "If thou wouldst be a wise man, rule thy house and love thy "wife wholly and constantly. Feed her and clothe her, love "her tenderly, and fulfil her desires as long as thou livest, for "she is an estate which conferreth great reward upon her lord. "Be not hard to her, for she will be more easily moved by "persuasion than by force. Observe what she wisheth, and that "on which her mind runneth; thereby shalt thou make her "to stay in thy house." In the Precepts of Khonsuḥotep (1500 B.C.) we read: "When thou art grown up, and art "married, and hast a house, never forget the pains which thou "didst cost thy mother, nor the care which she bestowed upon "thee."

**Children.**—Soon after a child was born a name was given to it, which usually had reference to some physical characteristic; thus, under the Old Kingdom, a boy might be called "Nakhti"  "Strong," and a girl "Nefret"  "Beautiful," or "Nedjmit"  "Sweet." Pious folk introduced the name of some god or goddess into the child's name, *e.g.*, "Raʿḥatpe" or "Raʿḥotep"  "Raʿ is satisfied," and loyal folk the name of the reigning king, *e.g.*, "Piapinakhte" or "Pepinekht"  "Pepi is strong." Several members of a family often bore the same name, but in these cases each was distinguished by some "little name" (*i.e.*, pet-name). As a pet-name may be mentioned in later days "Maishere," *i.e.*, "Little Cat," or "Pussy" . In well-to-do families a special day was set apart for naming a child and this name-day was usually celebrated with rejoicings.

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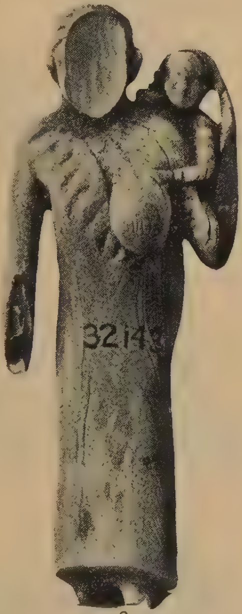
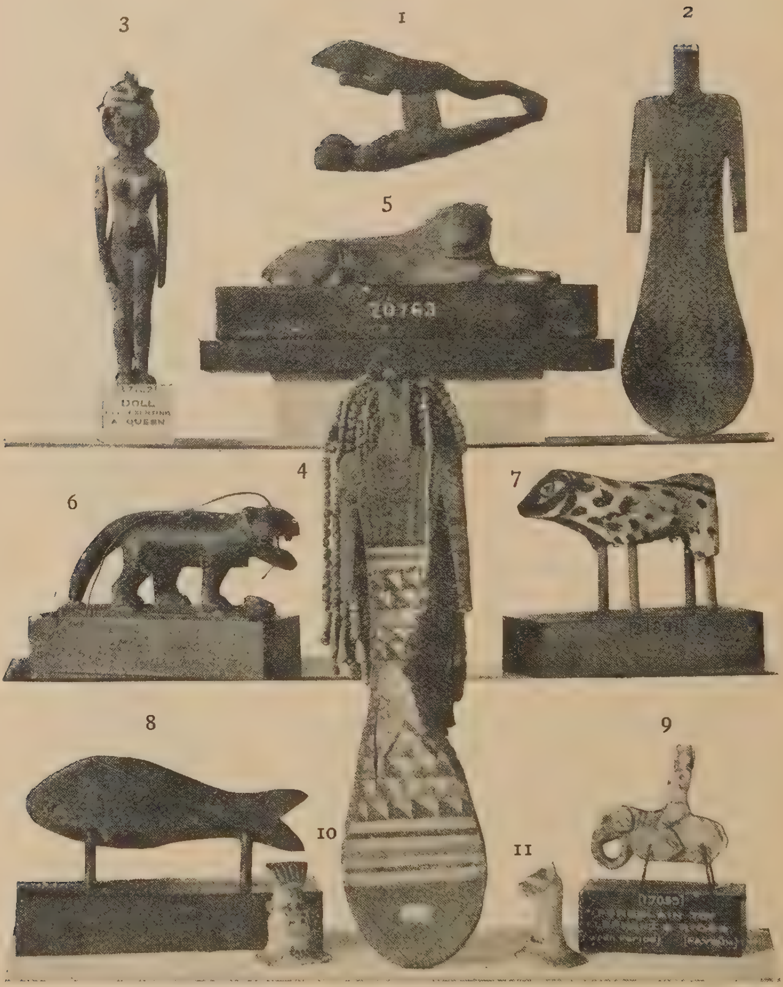
[1] The modern Egyptian speaks of his wife as his "house," or *famīlya*, and the Japanese as "the honoured interior"; the Egyptian phrase shows that the ancient Egyptian held the same idea about his wife as most other nations; she was the mistress of the house, the enclosed part, "the honoured interior."



37. Ivory figure of a woman carrying a child on her shoulder. Archaïc Period. [No. 32143.]

Mothers carried their babies about on the back or left shoulder (*see* the ivory figure No. 32143 (Fig. 37) in the Sixth Egyptian Room). Until the age of puberty most children went about naked, whether boys or girls, gentle or simple, which is easily comprehensible in the Egyptian climate. Small children habitually run about naked in Egypt now and field-labourers often work naked at the *shādūfs* (p. 123). The heads of boys till manhood were clean-shaven, with the exception of a thick lock of hair on the right side of the head, which was plaited in a single long tail that hung over the shoulders. Girls usually wore the same lock, but more often had it plaited in a number of little thin tails than in one thick one, as the boys did. Also they did not always shave the rest of the head. Sometimes little locks were left here and there, as some Japanese children wear their hair now.

Children of both sexes wore amulets to avert evil, and ornaments, such as necklaces, armlets, bangles, earrings, etc., like their elders. As all the world over, children played with dolls, numerous examples of which have come down to us (*see* Standard-case D. in the Fourth Egyptian Room), and with toys of all kinds. As examples of these (Fig. 38) may be mentioned the wooden lioness with a movable

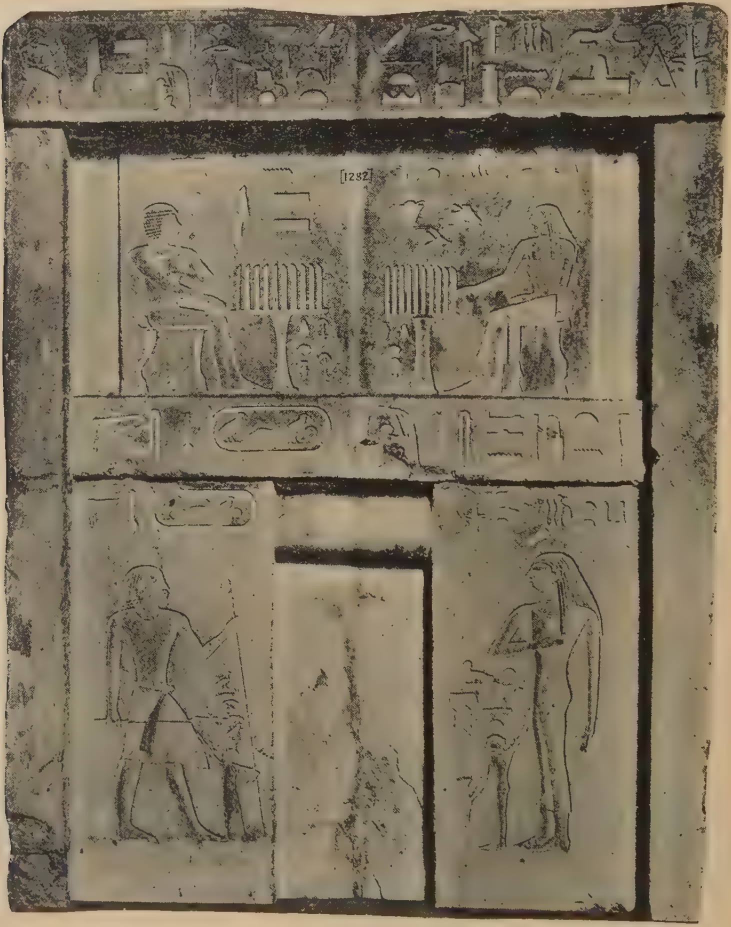


38. EGYPTIAN TOYS.

1. Negro worried by a hound.
2. Painted, flat, headless wooden doll.
3. Bronze doll, with movable arms.
4. Wooden doll, with mud beads for hair.
5. Wooden lion.
6. Cat, with movable jaw.
7. Wooden calf.
8. Wooden fish.
9. Fayence elephant and rider.
10. Draughtsman, with the head of Bes.
11. Draughtsman, with head of Anubis.

lower jaw, the elephant and his rider, each having movable limbs (both these of Roman date), the negro prisoner being worried by a hound (a wooden toy on the "monkey-on-the-stick" principle), the ape drawing a chariot (both of the XVIIIth–XIXth dynasties, more than a thousand years earlier), the cat-headed dwarf, the lion killing its prey (both in blue fayence, and of the XIIth dynasty, *c.* 2000 B.C., Fifth Egyptian Room, Wall-case 221), etc. The balls they played with were made of papyrus, leather stuffed with chopped straw, etc.

**Education.**—It is unlikely that girls or women generally were taught to read and to write, with the exception probably of princesses and noble persons, but little is known about this matter. It is improbable that the children of peasants and of the lowest classes received any education at all; both boys and girls had too much to do in herding the geese, driving the sheep and goats to pasture or to the canal or river to drink, looking after the cows, collecting fuel for the fire, etc., to trouble about school, even so much as the Moslems do now with their religious teaching. But sons of wealthy peasants would go to the temple-schools of the "middle classes," and become scribes and priests. The boys of the middle and upper classes undoubtedly received a considerable amount of instruction, for learning was highly esteemed throughout Egypt; but speaking generally, the learning of the country was in the hands of the scribes, including, of course, the priests. The profession of the scribe was regarded with great respect, and the highest offices in the land were open to him, though he might be the son of a fellaḥ. The temples and certain offices of the government maintained schools in which scribes were trained. In the temple-schools boys were trained to copy religious texts both in the hieroglyphic and hieratic characters, and they studied religious literature, exegesis, the legends of the gods, funerary texts, etc. In the schools of the government departments the teaching was devised to suit the requirements of the Treasury, the Public Granaries, the Crown Lands' Department, etc., and the pupils studied arithmetic, the keeping of accounts, geometry, mensuration, the writing of reports, etc. In all schools purely literary documents, such as model letters, classical novels or the Instructions of Sages, were copied, and we owe a great many of our texts of such works to this fact. School exercises were written on small whitewashed boards, slices of white limestone, and papyrus with a reed, and they usually consisted of extracts from ancient texts, religious or poetical, the contents of which were intended to improve the mind and form the morals and manners of the reader and copyist. (*See* pp. 61, 64.) We hear a good deal of discipline which was enforced by means of the stick, as it still is in all Oriental countries, where the "spare the rod and spoil the child" maxim is entirely accepted. Corporal punishment was administered freely, and the back of the lazy boy who would not get up early, and that of the inattentive boy, received many stripes ; in one case a very bad boy was locked up for three whole months in a strong room in one of the temples. The boys were taught to be clean, diligent,



39. False door from the tomb of Sheshi, a royal scribe, who lived in the reign of Khufu (Cheops), about 2800 B.C.
[Vestibule, North Wall, No. 1282.]

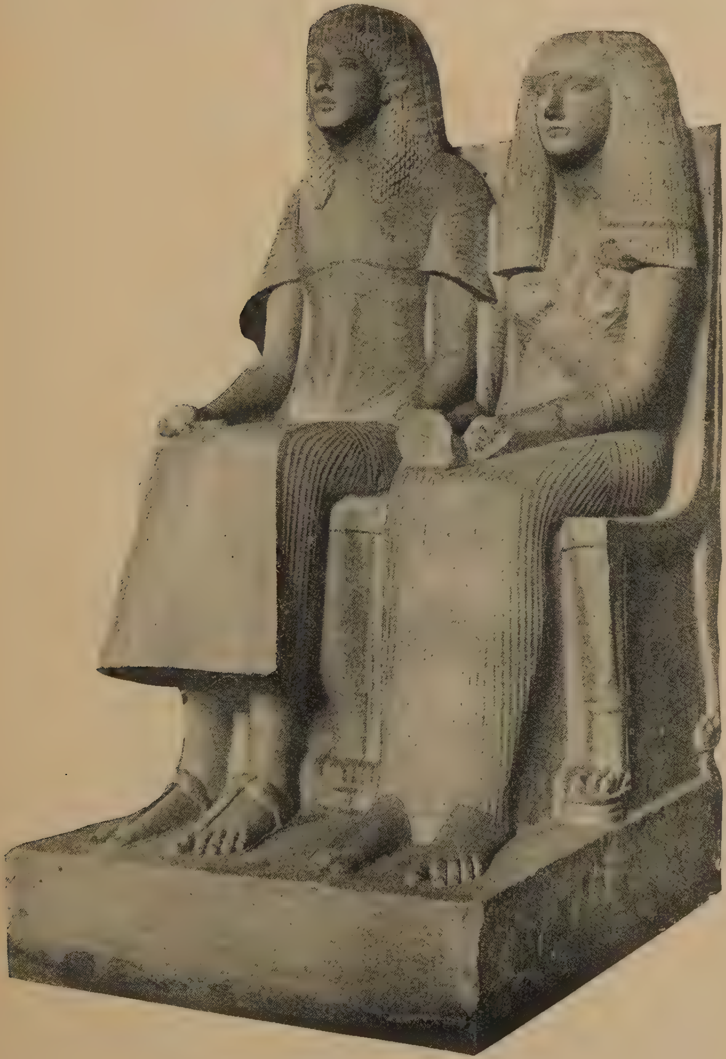
obedient, respectful and well-behaved. "Direct your attention to the people who are in the fields," writes a Theban official to a scribe and his priestess-wife, who seem to have looked after things for him on his estate: "Make them do their irrigation-work, make them do their irrigation-work, and don't let the boys at school throw their books on one side!" Lessons began early in the morning and lasted till noon, when, as a papyrus in the British Museum says: "the pupils left the school with cries of joy." According to one papyrus, the daily allowance of food for a boy was three bread-cakes and two jugs of beer, which were brought to the school-house by his mother every day. In the colleges of the Priests the young men studied magical and religious texts, such as the "Book of the Dead," the doctrines of the cosmogony, and the histories and legends of the gods. They read, or were supposed to read, the ancient writings with the priests whose duty it was to instruct them, and, presumably, learned by heart their expositions of the traditions accepted in the temples. Such aids to study as glossaries or dictionaries, and grammars, which were well known and naturally used by the contemporary Babylonians and Assyrians, do not seem to have been common in Egypt, for nothing of the kind has hitherto been discovered,

40. An Egyptian official of the IVth dynasty Cast of the wooden statue of the Shaikh al-Balad, or "Shaikh of the Village."

[Egyptian Vestibule, No. 1144.]

except the writing-board with the list of Keftian names mentioned on p. 59. A tablet found at Amarna with lists of Egyptian words is in cuneiform (*see* below). Such a book as the supposed traveller's description of Palestine ("The Book of the Mohar"), described on p. 70, has been considered to be in the nature of an informal "gazetteer" of Canaan. Such geographical instruction was very necessary at the time of the Empire (*see* p. 346) when relations with Canaan and Asia were constant. Foreign languages formed no part of the normal education of a scribe. Only for diplomatic reasons were they studied by the higher order of scribes employed in the royal chancery, and more especially under the XVIIIth dynasty, when relations with foreign countries were specially close. In the fourteenth century B.C. the Semitic Babylonian language seem to have been employed as a diplomatic *lingua franca*, much as French is now; and the Canaanitish-Phoenician idiom and Aramaean, as well as totally distinct tongues, such as the many "Hittite" languages of Asia Minor, the language of Keftiu (Crete and the Aegean) and so forth, were certainly familiar to the Egyptians at this period, which of course was that of the highest intellectual stage that the Egyptians ever attained (from the thirteenth century onward mental degeneracy set in from which they never recovered). At Tell el-ʿAmarna (*c.* 1370 B.C.) tablets of clay baked in the Babylonian manner and inscribed in Babylonian in cuneiform characters have been found which, as is well known, contain letters and despatches from the kings and chiefs of Asia to the Pharaohs Ȧmenḥetep III and IV (Akhenaten) and from them to the Asiatics; the Egyptian king wrote to them in cuneiform, but whether personally or by the hand of a scribe we do not know. Some of these tablets are docketed in Egyptian hieratic, written, of course, in ink. Among them was found a Babylonian vocabulary of miscellaneous Egyptian words, including several of the numerals, written out in cuneiform, and so affording us invaluable information as to the contemporary pronunciation of these words. In cuneiform writing the value of the vowels is known.

Historical studies of a sort were no doubt carried on by the compilation and learning of lists of dynasties and kings, but the King-lists (such as that at Abydos) drawn up under the XVIIIth and XIXth dynasties have been shewn by the results of modern excavations to be already so inaccurate as regards the earliest dynasties as to be of very little use; indeed we now know far more of the early history of Egypt than the Egyptians themselves did in later times. The ideas on the subject of a budding scribe of the Ptolemaïc Period were indeed probably quite fantastic.

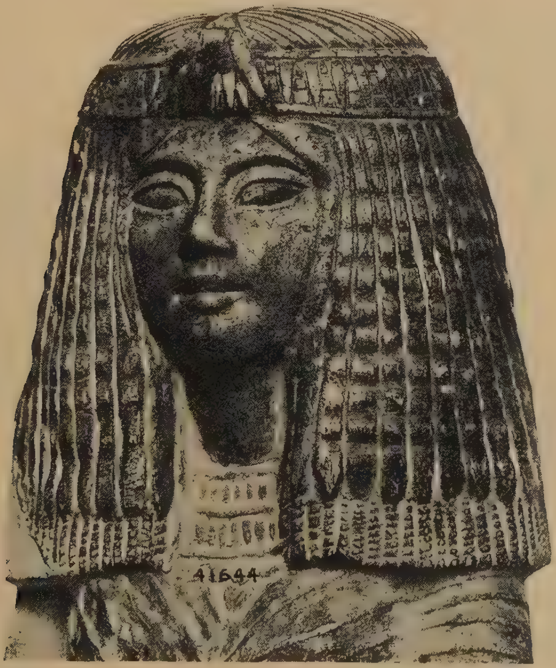


41. Seated statues of a noble, or high official, and his wife.
[Southern Egyptian Gallery, Bay 8, No. 36.] XVIIIth dynasty.

Astronomy was studied with some success by the priests, and the maps of stars which were compiled by them were undoubtedly used for practical purposes in connexion with the agriculture of the country.

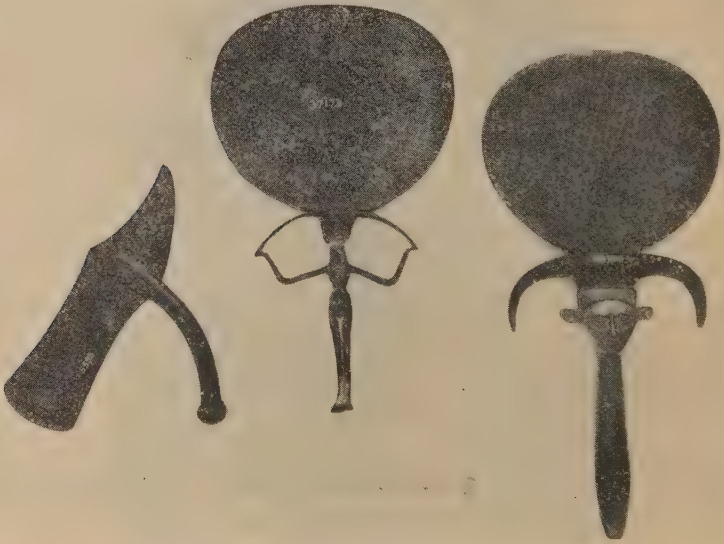
**Dress and ornaments.**—The garments worn by the Egyptians were made of linen, for wool was regarded as unclean. The earliest masculine garment was the loin-cloth, the primitive form of which was preserved for ceremonial purposes until a late period. Above it a girdle, or belt, was usually added, and to this, in prehistoric times, a tail, either that of some animal, or an imitation made of leather, was fastened. The tail is worn by many African peoples to this day. It was dropped, so far as ordinary persons were concerned, before the time of the Ist dynasty and became merely a formal part of the state apparel of kings and gods. As time went on and fashion changed, the loin-cloth developed into a sort of skirt, which varied in length, fulness, and folds, or a short kilt projecting in a peak just above the knees. Later both men and women wore a kind of shirt, and over this a loose flowing garment which reached from the neck to the feet. The linen worn by men and women of the upper classes was of very fine texture, and in the luxurious period of the XVIIIth and XIXth dynasties their apparel was often very voluminous. To illustrate male dress under the IVth dynasty, the well-known figure of the " Village Headman " or *Shaikh al-balad* in the Cairo Museum may be chosen (Fig. 40), from a cast (No. 1144) in the Egyptian Vestibule. The dress of men and women under the VIth dynasty is well illustrated by the scenes from a maṣṭaba tomb in the Assyrian Saloon, reproduced in Fig. 51, under the XIth–XIIth by Figs. 13 and 44, and in the middle and at the end of the XVIIIth dynasty, by the magnificent seated group of a noble and his wife (No. 36, Fig. 41), and by the figures of the stele of Sebekḥetep (No. 1368, Fig. 45) and the wall-painting (Fig. 47). Both men and women (Fig. 42) wore wigs, which were sometimes very full and heavy (*e.g.*, No. 2560, Sixth Egyptian Room, a woman's wig, which is eked out with sheep's wool), but women plaited their natural hair. The women wore their wigs usually over their own hair (Fig. 94), but the men shaved their heads except, apparently, under the XVIIIth dynasty, when, as an alternative fashion, the men often wore their own hair parted in the middle and hanging on their shoulders, sometimes with a shorter wig over it, apparently. Then wigs came into fashion which reproduced this long hair with the short wig combined. Sandals were made of papyrus and palm-fibre, neatly woven or plaited, and sometimes of goat skin, or gazelle skin, well tanned and stained a pink colour. (*See* Table-case B, Fifth Egyptian Room.)

A "cone" was worn on the head by men and women, sometimes with a lotus flower or lily attached to it (Wall paintings of a feast, Nos. 37984, 37986, Fourth Egyptian Room). It was saturated with oil or pomade of some kind, which ran slowly into the hair, and so spread over the head and shoulders, causing pleasing sensations to him on whose head the cone was, like the oil that ran down to the corners of Aaron's beard. The burning winds and heat made the use of unguents an absolute necessity for the skin, and oils and pomades were very largely used at all periods. Strong scented woods and herbs were pounded and mixed with oil, and rubbed into the body, and scents were, in ancient days, as now, in great demand. The headdresses of the king and queen were very elaborate, whilst those of ordinary folk consisted of a bandlet, more or less decorated. Men of position always carried a staff or walking



42. Head of a seated figure of a priestess wearing a full plaited wig, bandlet, etc.
[Wall-case 211, Fifth Egyptian Room.] XVIIIth dynasty.

stick as a sign of authority, and those whom the king had honoured by the gift of gold collars wore them on every important occasion. An actual "decoration," the Golden Fly, was given to warriors. Both men and women wore rings, anklets, bracelets, armlets, necklaces, elaborately ornamented bead-collars, pectorals, pendants, and amulets of gold, silver and fayence; and, after the middle of the XVIIIth dynasty, ear-studs and earrings of gold, inlaid wood or ivory, fayence, or glass. For *Beads* of all periods, from predynastic to Roman times, see Cases J, P, O, M, Fourth Egyptian Room. Egyptians stained their nails red with henna; they painted their eyelids and eyebrows with a preparation of antimony (stibium, or *koḥl*), and they added under the eyes thick lines of paint to make them appear large and full. Even as late as the XIIth dynasty both men and women sometimes decorated their bodies with tattoo markings, which originally probably had a religious or tribal import. The fly-whisk or *nashāsha* was, no doubt, in as much demand then as now. Often women carried a fan and a bronze mirror. A fine collection of mirrors is exhibited in Table-case G,

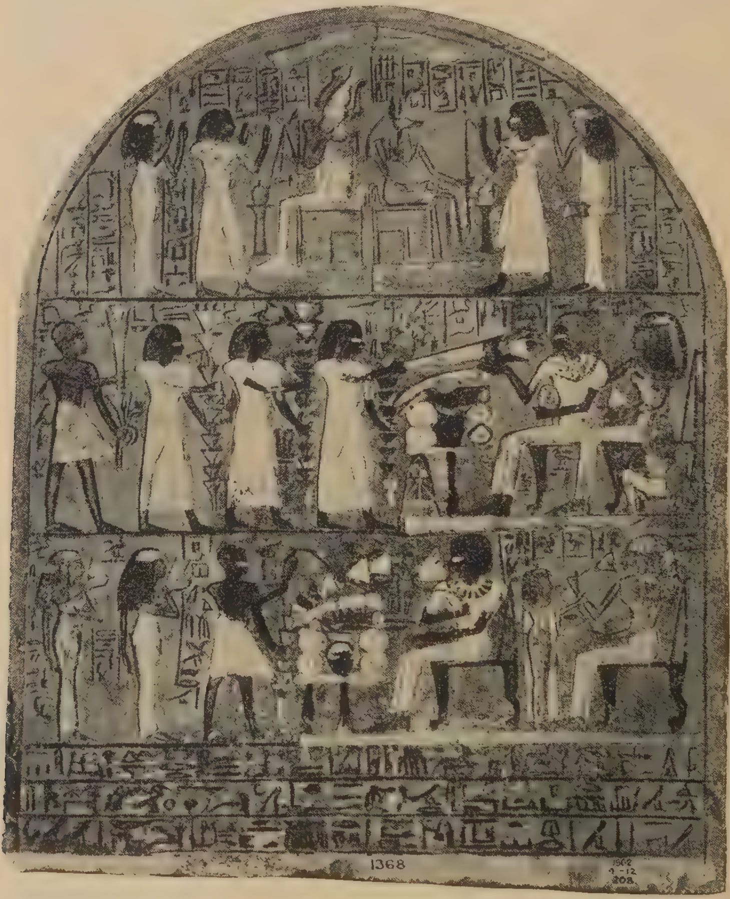


43. Bronze Mirrors and Razor. [Nos. 37173, 38150, 5593.]

in the Sixth Egyptian Room, and men used razors of bronze (*ibid.*, Wall-case 271; Fig. 43).

44. Wooden figure of a woman carrying a basket of food.
[No. 30716.] XIth dynasty.

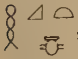
**Food.**—The bread was made of a kind of millet, like the modern dhurra, barley, and rarely of wheat. The grains were rolled and crushed on a stone and then both the flour and the bran were mixed with water into a stiff paste; from this pieces were broken off and flattened out by the hand into cakes of various degrees of thickness, which were baked on hot stones, or in mud-lined ovens. (*See* the examples, found in tombs and ruins, in Wall-cases 191–3 in the Fourth Egyptian Room.) Bread-cakes were made in a variety of shapes, often triangular (No. 40942, from Dair al-baḥri). Among vegetables may be mentioned onions, cucumbers of various kinds, beans, peas, lentils, radishes, pumpkins, water-melons, leeks, garlic, roots of the turnip and carrot class, and vegetables belonging to the class of the modern *bāmia, bādingān* (egg-plant), *melūkhīyah* (spinach), etc. All these grew in great abundance, and, in growing, needed little attention, and formed very important items in the food of all classes. (Compare Numbers xi, 4, 5: "And the children of Israel "also wept again, and said, Who "shall give us flesh to eat? We "remember the fish, which we did "eat in Egypt freely; the cucum-"bers, and the melons, and the "leeks, and the onions, and the "garlick.") Among fruits may be mentioned figs, dates, mulberries, grapes, and pomegranates. From both figs and dates syrups and sweetmeats must have been made. Fish was largely eaten by the poorer classes, but from various passages in the texts we learn that the "eaters of fish" were unclean ceremonially, and Herodotus says that the priests eschewed fish. The animal food eaten consisted of the flesh of the sheep, goat, ox, gazelle, the antelope and other animals of that class, etc.; domestic animals intended for human food were often fattened artificially. Groups of swine are represented on the monuments occasionally, but the pig must have been regarded as a very holy, and therefore unclean animal, and was not eaten till Christian times. Among



45. Painted sepulchral tablet of Sebek-ḥetep, scribe of the wine-cellar. [Northern Egyptian Gallery, Bay 12, No. 1368.] XVIIIth dynasty.

the birds eaten were the goose, duck, pigeon, dove, and the several kinds of wildfowl that were found in the marshes all over Egypt in ancient days. In fact, water-fowl were probably the staple food of the country. Geese also were fattened artificially, and the trade in them must have been very large.

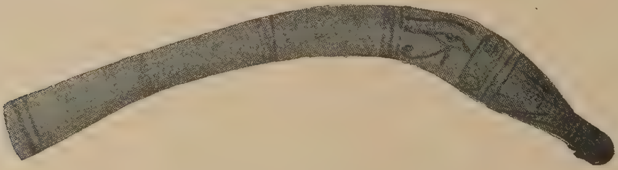
(*See* the wall-painting No. 37978 in the Fourth Egyptian Room, where the inspection and counting of geese are represented.) Salt was obtained from the lakes on the sea-coast, and rock-salt from several places in the Western Desert. With cooked meats, stews, etc., various kinds of seeds of the spice class were probably eaten, as modern nations eat mustard and pepper.

The common drinks of the country were milk, *ireret* , (also offered to the gods), wine, *irep* , and beer, *ḥeqet* , made from barley, and probably flavoured with plants of various kinds which took the place of hops; in the earliest Liturgy of Funerary Offerings mention is made of three or four kinds of beer. A sweet beer was made from honey. Wine made from grapes was drunk by all classes, and also date wine. The Egyptian grapes (*aloli*) were famous in antiquity, though there are no vineyards now. Wine of the Delta and of the Oasis is mentioned. The date wine was, and still is, made by pouring water on ripe, fleshy dates, and letting it stand for a number of days, according to the strength of the wine required; after standing for a week or so the liquor becomes an exceedingly strong intoxicant. And as we know from constant references in the literature, drunkenness was by no means uncommon in Egypt. The gods even are represented as getting drunk; and the great King Amasis is said to have been very humorous when in his cups, as he not seldom was (*see* p. 95).

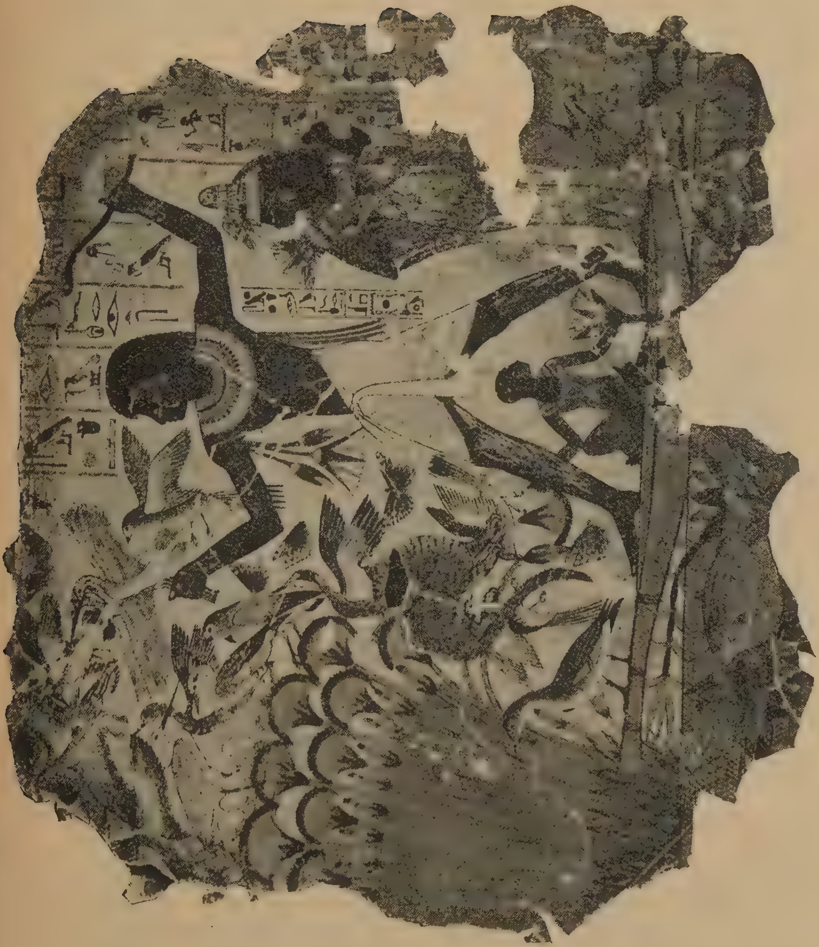
To eat, well-to-do folk sat on chairs or low stools and dipped their hands into the various bowls of boiled grain, meat, and vegetables which were placed on the small low stand that served as a table. Spoons were used in eating, made of wood or ivory, often in most artistic shapes, representing a girl carrying a vase (Fig. 78) and so forth. These spoons were also used for ladling out unguents, etc., and often had lids. Small knives may have been used in eating, but forks were not. Drink was taken from vases of metal, stone, or pottery, often by means of siphons of metal or reed (No. 55149, 5th Eg. Rm.). Bread probably served for plates, until the Greek Period. The chief meal of the day was eaten about sunset. The Egyptians were careful to inculcate moderation in eating and drinking. Kaqemni, the sage, said: "If thou art sitting in "company hate the food which thou likest; restrain thy appetite, "for greediness savoureth of the beasts. Since one cup of "water will quench the thirst, and a mouthful of vegetables "stablish the heart, and one kind of good food is as satisfying "as another, and a small quantity [of food] is as good as a large

" quantity, the man who permitteth his appetite to guide him " is an abomination." On the other hand, the guest must take what his host gives him, and eat it, for to leave it uneaten is indeed an unmannerly act. And Ptaḥḥetep said : " When thou " art seated among the guests of a great man, accept what he " giveth thee gracefully. Look before thee, nor stare [at the " food], nor look at it often ; he who departeth from this rule is " a boorish fellow. And speak not to the great man more than " is necessary, for one knoweth not what word will displease " him. Speak when he speaketh, and thy word shall give " pleasure." (For spoons *see* Case M, 4th Eg. Rm. ; Fig. 78.)

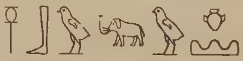
**Sport and Games.**—The chief sport of men was hunting, and fishing and fowling. Fish and water-fowl were usually caught in nets, but as bronze harpoons and fish hooks have been found (*see* Table-case C in the Fifth Egyptian Room) the rod and line must also have been used. The Egyptian sportsman set out on the marshes in a shallow boat with low bows and stern, taking with him his short fishing spears, harpoons, throwsticks (*cf*. Fig. 46, Fifth Egyptian Room), nets, his hunting-cat (*see* the wall-painting No. 37977 in the Fourth Egyptian Room, Fig. 47), servants, and sometimes a favourite wife or daughter. Nets were cast for fish in certain parts of the marshes, and the boat was poled in among the high reeds and bulrushes where the birds congregated. The skilled wielder of the throwstick (which was not a boomerang, since it did not return to the thrower), soon brought down many birds, and his efforts were ably seconded by his hunting cat. Occasionally the hippopotamus (common all over Egypt till Roman times, and in the Delta till the Middle Ages) was attacked among the dense papyrus growths, and the animal was usually harpooned to death, as was the custom in the Sūdān until recently, for the sake of the flesh. The crocodile, also common everywhere then, was also sometimes caught in places where it was not venerated. The crocodile was considered to be a sacred animal as the living image on earth of the god Sebek or Souchos for thousands of

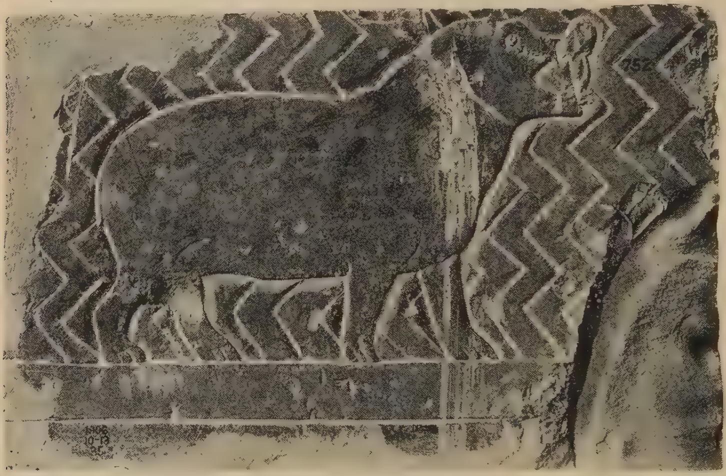


46. Blue fayence model of a throwstick, inscribed with the name of Akhenaten. [No. 34213.]

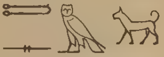


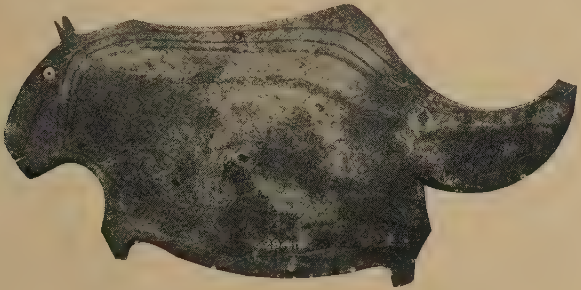
47. Fowling Scene; wall-painting from an XVIIIth dynasty tomb.
[No. 37977, Fourth Egyptian Room.]

years, and the hippopotamus was sacred to the goddess Opet or Thoueris. No hippopotamus has been seen living in Egypt in a natural state since the beginning of the nineteenth century, and the crocodile, previously unknown north of Aṣwān for many generations, retreated south of Wādī Ḥalfah soon after paddle-steamers were placed on the Upper Nile. The numerous ivory objects found in predynastic graves prove that the primitive Egyptians traded with people who hunted and killed the elephant (*see* Table-case D in the Sixth Egyptian Room), and it seems as if a considerable amount of ivory passed into Egypt proper by way of the First Cataract, for the ancient Egyptian name of the old frontier city was Yēbu , *i.e.*, "Elephant City" (hence "Elephantinè"). At a very early period, however, the elephant must have retreated far to the south, for he plays no part in Egyptian mythology, no Egyptian deity has an elephant's head, and figures of the animal are rare. (*See* the predynastic stone vase in the form of an elephant (No. 53888) in the Fourth Egyptian Room, Wall-case 156. The bear also seems to have been hunted, but probably in Syria, not in Egypt, as also was the Asiatic elephant. The bear also was pictured by the predynastic artists (Fig. 49; a slate palette; No. 29416, Sixth Egyptian Room).



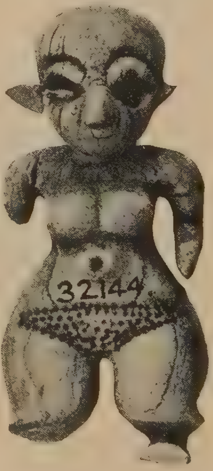
48. Relief of a hippopotamus. From the temple of Neb-ḥapet-Raʿ Menthu-ḥetep.
[Northern Egyptian Gallery, Bay 3, No. 752.] XIth dynasty.

The deserts on each side of the Nile were hunted in all periods, and if we may trust the paintings in the tombs excellent sport was always to be had. The lion existed in early times, and was hunted later by the Egyptians in Mesopotamia, when that country belonged to Egypt for a century or so (15th–14th century B.C.). The wild bull, and all the various antelopes were hunted in the desert and in the wadis close to the cultivation. In primitive times the Egyptians caught many animals with the lasso (*see* the green slate "palette" exhibited in the Sixth Egyptian Room). The rope was thrown over the horns, or round the legs, of the animal, which was then easily pulled down. The weapons used in hunting were clubs, bows with flint-tipped arrows, throw-sticks, and in the predynastic period, doubled-headed axes, all of which are shown in the illustration Fig. 5. Dogs were employed largely in hunting, and several species are known. The most useful and valuable was the large dog, something like the greyhound, with prick ears and a long curling tail, of the same species which is used in Mesopotamia and Persia and the Sūdān at the present day, and is called *salūqī*. This kind of dog was called in Egyptian *thesem* . His speed is compared with that of a flash of light in the *Book of the Dead* (chapter XXIV). The dried body of one of these dogs has been found in a royal tomb. The kings of the XVIIIth dynasty were great hunters, Åmenḥetep II prided himself on his prowess with his bow, which none but himself could bend (the bow in question is in the Cairo Museum), and Åmenḥetep III, who hunted from Euphrates in the North to the Blue Nile in the South, states on his scarabs that he killed with his own hand in Syria 110 fierce lions during the first ten years of his reign, and also hunted the wild oxen in the district of Qeneh in Egypt. (*See* Table-case B, Fourth Egyptian Room.)



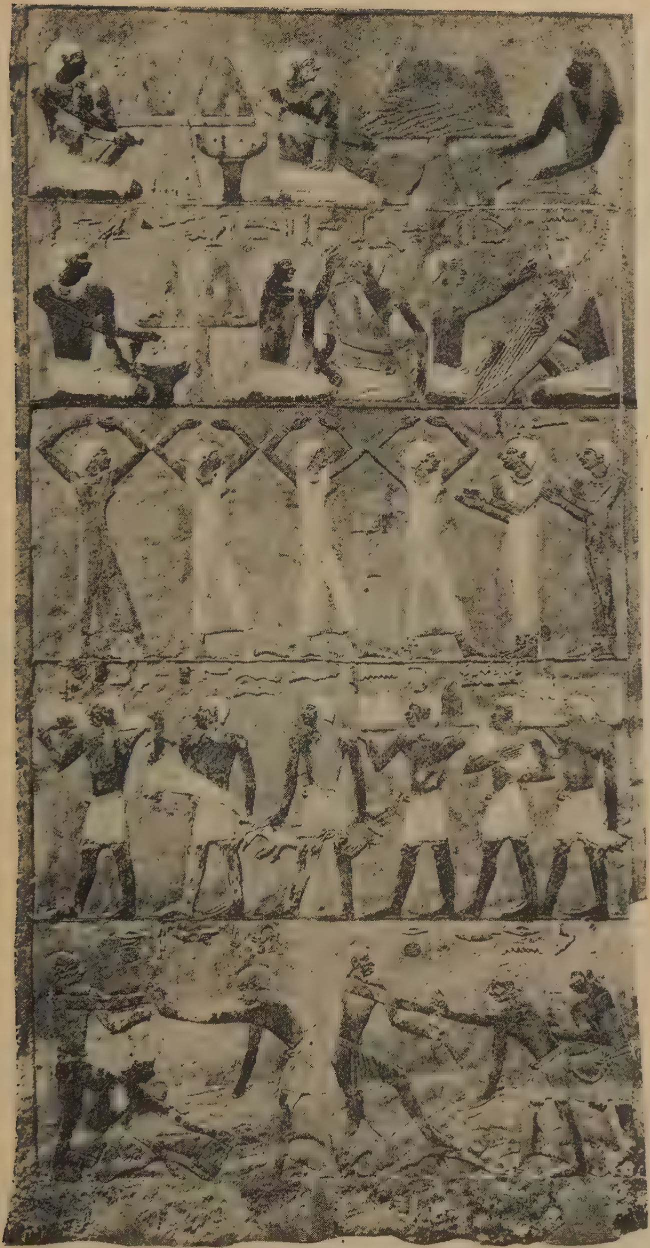
49. Green slate bear (palette). Predynastic Period.
[No. 29416.]

Dancing (Fig. 51) was a favourite occupation of the Egyptians, and from Pyramid times the Egyptians delighted in watching men and women perform and in taking part in solemn religious dances, in which the priestesses were specially proficient. The dances were accompanied sometimes by blind men who played a reed pipe or flute, single or double, or twanged the strings of a harp (*bainet*) . (*See* the fine examples in Table-case E in the Fifth Egyptian Room; Fig. 53.) The kings of the Ancient Empire loved a dance called the "dance of the god," which was danced by Sudanese dwarves; and two of them, Isesi and Pepi II, caused a Pygmy or *Deng* to be brought from his remote country to Memphis to dance before them (*see* p. 72). The returned traveller Sinuhe was welcomed by the king's daughters with a solemn wand-dance (p. 69). Dancing women danced and sang to the accompaniment of the *sishet* or sistrum (Fig. 52), cymbals, and (in Roman times) bells, in musical services in the temples. The drum, both the large drum which was beaten with tabs of leather, and the small hand drum, the modern *darabukkeh*, was a very favourite instrument of music, and was largely used in festivities by every class. Tumblers, acrobats, and buffoons afforded amusements to spectators, and the drawings found on the walls of some of the tombs at Beni Hasan (2000 B.C.) show that many of the tricks exhibited at the present day were performed at that time. The whole of the walls of the outer chamber of the tomb of Ameni there is covered with innumerable small groups of wrestlers, in all sorts of positions carefully painted. The well-to-do Egyptian hired dancers, singers, wrestlers, gymnasts, and musicians, and entertained his guests, both during and after feasts, with their performances.



50. Bone figure of a female dwarf. Archaïc Period.

The Egyptian loved to play draughts on earth, in Egyptian *senet* , and he earnestly hoped that he would do the same in the Underworld. (*See* reproduction of the Ani papyrus in the corridor to the new building: the scribe Ani and his wife are represented playing draughts in the Other World.) How the game was played is not known, but there must have been



51. Painted relief with scenes representing dancing, the slaughter of cattle, preparations for a feast, etc. From the tomb of Uer-iri-en-Ptaḥ.
[Assyrian Basement, No. 718.] VIth dynasty.

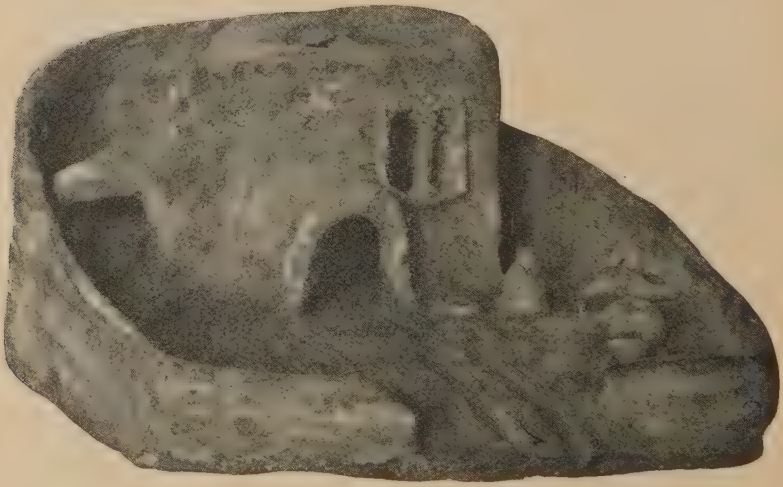
several kinds of games, for the draughtboards are not all arranged in the same way, and the men differ. Usually they were small knobbed cones, exactly like our *halma*-men, but often have human or animal heads (*see* Fig. 38), and sometimes they are in the form of pegs, with the heads of jackals, to be stuck into holes. (For examples of them *see* Standard-case D in the Fourth Egyptian Room.) The top of the box, often T-shaped, which held the draughtsmen formed the board on which the game was played. The Egyptians played a number of games with counters, but the methods are unknown. Numbers of ancient dice have been found in Egypt, but they are all of Roman date ; the die was not known among the Egyptians of the Early Empire. The modern Egyptian equivalent of the draughts and counters of the ancient Egyptians is European dominoes, chess, in the Oriental form, being played only by old-fashioned and very un-European folk of the upper class.

52. Bronze Sistrum.
[No. 36310.]

53. Harp. [No. 24564.]

**Dwelling-houses.**—The king usually lived in a palace or large building built of mud-brick, with stone " dressings," such as steps, pillars, etc., within the precincts of some temple, or at a very little distance from one. Stone throughout was used only for the dwellings of the gods, or the dead. His palace was, on a grand scale, like the large houses of modern times in Egypt, *i.e.*, it had a courtyard with trees in the middle of it, and a large garden round about it. In the garden were fish-ponds and groves of fruit trees, palms, acacias, flowering shrubs with scented blossoms, and a limited number of flowers. There were arbours, too, covered with creepers and vines, and the gardeners watered the ground daily by means of small channels into which water was poured from the *shādūf*, or water-lift. (The horizontal water-wheel or *saqīyah*, driven by an ass or a camel, sometimes by both together, which is so common a feature of modern Egypt, was as yet unknown.) The courtyards were paved, or tiled, or covered with floors made of inlaid coloured fayence or painted plaster. The walls of the rooms were painted with designs in distemper, and in a few of the rooms there were openings near the roof which served as windows. The ceilings, of painted cedar and other rare woods from the Lebanon, and also from Central Africa no doubt, were supported on wooden pillars of the usual types derived from the papyrus or the lily, gaily painted, and placed on circular bases, generally of limestone, sometimes of granite. The royal furniture was richly painted and inlaid with gold, ebony, ivory and fayence and, under the New Empire, metal and fine stone vases of all shapes and sizes would be seen everywhere in the dwelling rooms. Certain large rooms were set apart for receptions and entertainments, and these contained large raised benches of brick covered with stucco placed along the walls for the guests. The kitchen, pantry, stables, and general servants' quarters were outside the house, but the personal attendants on the king and queen, the steward, the master of the chambers, etc., had their apartments in the palace. The stories were probably never more than two in number, with an open hall of the full height of both stories. The roof, which was flat, was approached by a flight of steps either from the courtyard or from the roof of the storey on the ground floor.

The houses of nobles were built on the same lines as the palace, but with less magnificence. There was a courtyard, with sets of small rooms built on three sides of it, and a portico on the fourth. There were one or two larger rooms, with wooden pillars on stone bases, as in the palaces. On the flat roof were cowled windshafts (*maqlūfs*, as they are now called) by which the north wind was brought into the rooms, and a small amount of light was also admitted into them through openings in the upper parts of the walls, close to the ceiling. Externally, as now generally in the East, they have presented a blank wall to the street, broken only by a small window here and there close under the roof, and by doors at intervals. (This was a contrast to the contemporary houses of Minoan Crete which were well provided with large external windows of very modern type on two stories.) Then as now, at certain seasons of the year, some of the members of the family slept on the roof or in the courtyard, the remainder on the upper floor. Near the house were the wine-press, beer-house, stable, byres for cattle, bins for various kinds of grain, etc., and chambers for storing the fruit and vegetables from the estate. The garden contained a small lake, and in the ground round about, which was divided into oblong beds, were fruit trees and flowering shrubs with scented blossoms, vines, etc.



54. Pottery Model of a House. [No. 32610.]

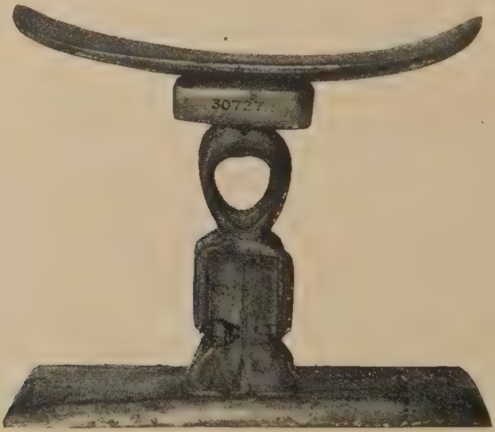
The whole was enclosed within a thick mud wall built probably of crude brick.

The farmhouse of one storey usually contained one living room, one bedroom, and a number of small chambers in which grain was stored. On the roof was a small chamber to which the master retired in the cool of the evening ; this was approached by means of a flight of solid mud steps. The corn was ground and the bread baked in the courtyard, where also were kept the large porous earthenware jars, like the modern *zir*, containing the supply of water which was brought to the house from the Nile each morning and evening. The house and yard were enclosed by a strong mud wall, with one door in it ; in times of danger the cattle of the farm were driven from the fields into the yard. A good model of this kind of house is exhibited in Wall-case 185 in the Fourth Egyptian Room (No. 2463). Here are seen the master sitting in the chamber on the wall, or roof, and the wife rolling the dough for the bread-cakes of the evening meal.

As now, the house of the peasant labourer was a mere hut made of mud-bricks, the roof of which was formed of layers of palm branches or straw. Nothing more is needed in the Egyptian climate. Small huts often sufficed, made of reeds or palm trees bound together with twigs, and perhaps daubed with mud in the cold weather, and in the northern districts of mud; in the summer a shelter of reed mats sufficed. And many of the lower classes no doubt lived then as they do still in old and disused hovels in the hillsides, with or without external additions of mud-brick.

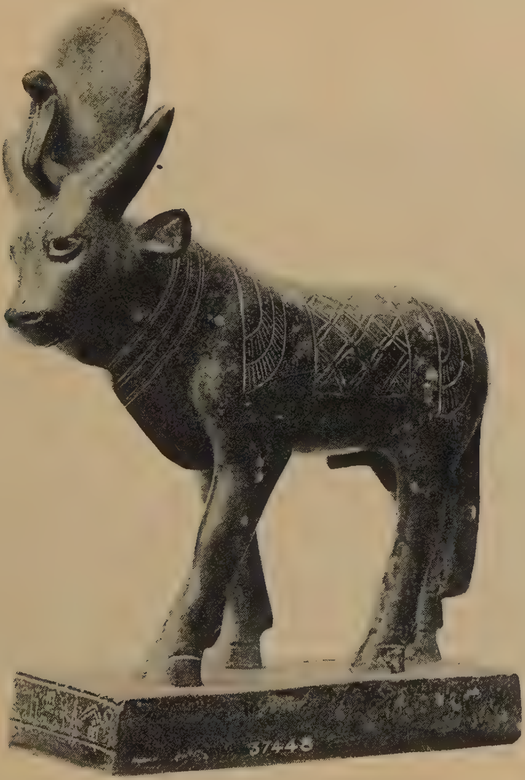
55. Wooden Model of a Granary; *c.* 2000 B.C. [No. 21804.]

**Furniture.**—The Egyptians did not fill their houses with furniture like Western nations. Their bedsteads were made of wood, and consisted of a strong rectangular framework, about 15 or 20 inches high, across which was stretched plaited palm fibre, or rope; the *anqareb* of the Sūdān is the modern equivalent. The covering of such beds was formed of thick padded linen sheets, and the pillow was a support made of wood, or ivory, more or less ornamented, with a curved top for the neck to fit into. (*See* Wall-cases Nos. 188–90 in the Fourth Egyptian Room.) Carpets were unknown on the floor, where plaited palm leaf or straw mats took their place. But woven hangings of carpet-like nature hung on walls and over windows. Chairs and, rarely, tables were found in the houses of the wealthy. (For examples of a painted table, chairs inlaid with ivory and ebony, a couch-frame, stools, inlaid box, etc., *see* Standard-case N in the Fourth Egyptian Room.) Men, women, and children squatted or sat on the floor, or reclined upon mats, and in later days upon cushions made of padded linen. In houses of moderate size there was probably a raised mud bench, covered with mats in the receiving or eating room, for the use of the male members of the house, or their guests. There was also, probably, a raised mud bench built against the *outside* of one of the walls of the house for the use of friends who sat there in the cool of the evening and for the men of the house to sleep on during hot nights. Niches, or square cavities cut in the walls, served as cupboards, and in one of these the lamp or candlestick (*see* Fifth Egyptian Room, Case E) usually, except for the great, made of rough pottery, stood.



56. Ivory Pillow of Gua the elder. [No. 30727.]
XIth dynasty.

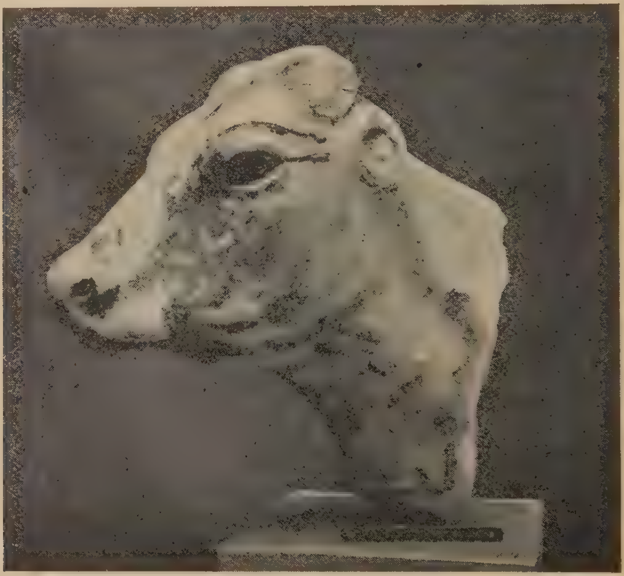
Bolt-locks and keys of simple patterns were known in Roman times and no doubt far earlier. The only kind of cupboard known was a box for the linen robes, and a toilet box, which held eye-paint (stibium, or antimony, kohl), comb, hair-tweezers, pumice-stone, unguents and pomades, both scented and plain. Such things were commonly placed in the tombs of the XVIIIth and later dynasties. (*See* Wall-cases 270–2 in the Sixth Egyptian Room.) Kitchen utensils were comparatively few in number. Bowls made of earthenware or gourds were common, as were large open saucers. The cooking pots were usually of earthenware or base metal. Knives made of flint or chert, or of copper or bronze (later of iron), were common, flint knives for ordinary use were general, at least, as late as the time of the XIIth dynasty. In the XVIIIth dynasty period and later, spoons or ladles of elaborately carved wood or ivory, often coloured, and with lids to the bowls, were used, but,



57. The bull Ḥaʿp (Apis), with the triangular blaze on his forehead, and the scarabs, etc., on his back. [No. 37448.]

of course, only in noble houses (p. 115, Fig. 78). Forks were not used for eating, but large rough ones were employed to lift joints. A stone corn-grinder and a kneading-stone were found in every house. The stock of grain for the family was kept in large earthenware jars, or in a kind of bin made of mud.

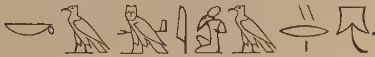
Every house contained figures of the gods under whose protection the family lived, and to them adoration was offered at regular intervals. The figure of a god was considered apotropaic, that is, it prevented wandering spirits of evil disposition from entering the house.

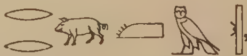


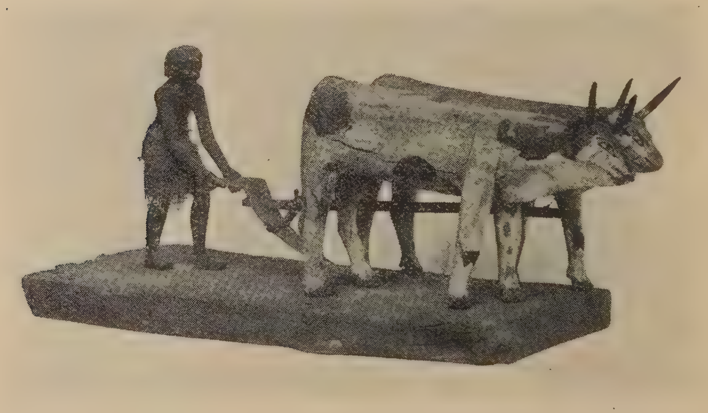
58. Alabaster Head of a Cow, from a cult-image of Hathor at Dair al-Baḥri. [No. 42179.]

**Domestic Animals.**—The bull played a prominent part in Egyptian mythology. Several kinds of bulls were worshipped in Egypt: Apis at Memphis (Fig. 56), Mnevis at Heliopolis, and Bachis or Bouchis at Hermonthis, and one of the greatest of the titles of Osiris was "Bull of Amenti," or "Bull of the Other World." The cow also was worshipped under the name of Hathor (note the magnificent alabaster head of one of her cult-images in the Fifth Egyptian Room, No. 42179, Fig. 58), and a flint cow-head of the predynastic age (Table-case in the Sixth Egyptian Room) proves that her cult dates from the Predynastic

Period. The paintings on the walls of early tombs show that several kinds of cattle were known to the Egyptians, and the inscriptions make it clear that the old feudal lords and gentry of Egypt devoted much attention to cattle-breeding, and that they made a regular trade of it. (*See* the predynastic model of cows, Sixth Egyptian Room, No. 35506, and the wall painting in Standard-case F in the Fourth Egyptian Room.) Oxen and cows were fattened like the smaller animals and geese, and, before they were turned out for the season into the deserts to browse upon the growth which followed the rains, they were branded, or marked in some way with their owner's name (for branding "irons," *see* Case C, Fifth Egyptian Room).

The camel was certainly known in the Predynastic Period, for the head of a pottery figure of one was found at Abūsīr el-Melek a few years ago (Berlin); but this animal cannot have been used for transport purposes, or bred by the early Dynastic Egyptians, for otherwise we should find pictures of him on the walls of the tombs. The camel plays no part in Egyptian mythology, however, and is never represented. There is no doubt that he was never employed by the Egyptians till Persian times. One of the earliest mentions of the camel is contained in the "Travels of an Egyptian" (Brit. Mus. Papyrus No. 10247; *see* p. 70), where we find the Semitic word for camel under the form *kamail* . The commonest beast of burden was the ass (*iʿo*), which was bred in large numbers, and was employed like oxen for treading out the corn and for riding. One of the desert caravans of Ḥerkhuf, an old feudal lord of Elephantine under the VIth dynasty, contained 300 asses. The ass was admired for his strength, endurance, and virility, and he appears in Egyptian mythology as a form of the Sun-god and was sometimes considered to be the animal of Set, which was, however, properly the pig. The horse was not known in Egypt till the Hyksos period, and was then used by the Egyptians in their Asiatic campaigns harnessed to the chariot in the Syrian fashion; he was not yet ridden. His name *hetri* means "the yoked": sometimes he is called by the Semitic name *sīs*. Thereafter Egypt became a great and special breeding-place for horses, which must have been plentiful in Egypt under the XXIInd dynasty, "for "Solomon had horses brought out of Egypt," and "a chariot "came up and went out of Egypt, for six hundred *shekels* of "silver, and a horse for an hundred and fifty" (1 Kings x, 28, 29). Also we hear of the special care devoted to horses from the inscription of King Piʿankhi (721 B.C.), who pardoned and dismissed the captive Delta princes on condition that they brought him as a gift the finest of their horses. And Egypt is always described as putting her trust in her chariots and horses. Excellent representations of horses are seen in the wall-painting (mid XVIIIth dynasty, *c.* 1500 B.C.) in Standard-case L in the Fourth Egyptian Room, and in the reproduction of a battle-scene of Rameses II on the South Wall of the Fourth Egyptian Room, above the cases.

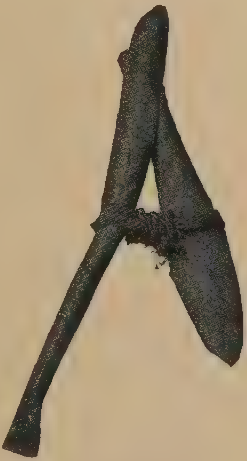
The pig (*rir*) is not often represented on the monuments, but a painting in a tomb at Thebes shows that swine were used on farms for treading out the corn. From a very early period the god of evil, Set, whose animal-head is that of a pig, was believed to have appeared in the form of a "black pig" , when he smote the Eye of Horus (*i.e.*, the Sun). The gods then decreed that pigs should be sacrificed to Horus, with bulls, sheep, and goats. In one form of the Judgment Scene the pig is the emblem of evil, and also in the *Book of the Dead* (*see* chapters XXXVI and CXII). On the other hand, the sow was an animal sacred to Isis, and small figures of sows were worn as amulets attached to necklaces. (*See* the figures of sacred animals in Wall-case No. 121 in the Third Egyptian Room.) Sheep and goats were always bred in large numbers. Under the early dynasties a species of ram, which became the symbol of the god Khnūm , with flat horns projecting at right-angles



59. Ancient wooden model of a man ploughing with oxen. [No. 51090.]
VIth–XIth dynasty, *c.* 2400–2200 B.C.

from the sides of his head , was common in Nubia, but it appears to have died out before the end of the XIIth dynasty. Another kind of ram , with normal horns, became the symbol of the god Åmon. The goat was the sacred animal of Osiris at Mendes.

The principal instrument used in farming was the plough (*hab*) , the share of which was made of a piece of wood tied to a long pole; at the other end of the pole was fixed a bar, which was made fast to the horns of the cows which drew the plough (Fig. 59) from an ancient model (*see* p. 148). This primitive instrument was little more than a stout stake tied to a pole which was drawn over the ground, and made a very shallow furrow. The stiff Nile mud was further broken up by the hoe (*mar*) (Fig. 60). As soon as the fields were ready to receive the seed, the sowing took place, and when the seed had been cast into the furrows it was trodden in by the animals on the farm being driven over it. The sowing was done by hand, and no drill appears to have been used. The fields were watered either by allowing the water to flow from a large basin or reservoir on to them, or by machines which lifted the water from the canal to their level, or from the Nile itself. The commonest water-raising machine resembled the modern shādūf, which was worked by one or two men. Two stout stakes were driven firmly into the ground at the edge of the stream, and between them was tied a long pole, heavily weighted with a mass of mud or stone at one end. To the end of the longer half of the pole a rope and a leather bucket were tied. The labourer drew the pole down until the bucket entered the stream, and the weight of the counterpoise at the other end helped him to raise the water to the surface of the field, where he poured it into the channel leading to the growing crop.



60. Wooden hoe. [No. 22863.]

At the harvest the crops were cut with the small sickle (*maʿa*) (*see* Table-case C in the Fifth Egyptian Room), which in primitive times was made of flint or a series of flints set in a wooden frame (*cf.* Fig. 61), and in later times of bronze, and in Roman days of iron. The wheat or barley was tied up into small bundles by the reapers, and carried to the threshing floor, where the grain was trodden out by animals—donkeys, swine, etc. The threshing floor, as we may see from the wall-paintings and pictures on papyri, was circular in form, and its edges were raised , thus preventing the animals, as they ran round and round in it, from scattering the grain with their feet. The operations of ploughing, reaping, and treading out the corn are well illustrated by the Vignette No. 35, from the Ani Papyrus. (*See* reproduction in corridor to new building.) When the grain had been trodden out, it was thrown up by hand into heaps, the wind blowing away the chaff whilst it was in the air. It was next carried in baskets, or bags, to the store or granary, which was usually near the house. Here it was either piled up in heaps on mud stands with raised edges , or poured into large bins built in the walls along a rectangular courtyard. (*See* the models of granaries in Wall-case in the Fourth Egyptian Room.)

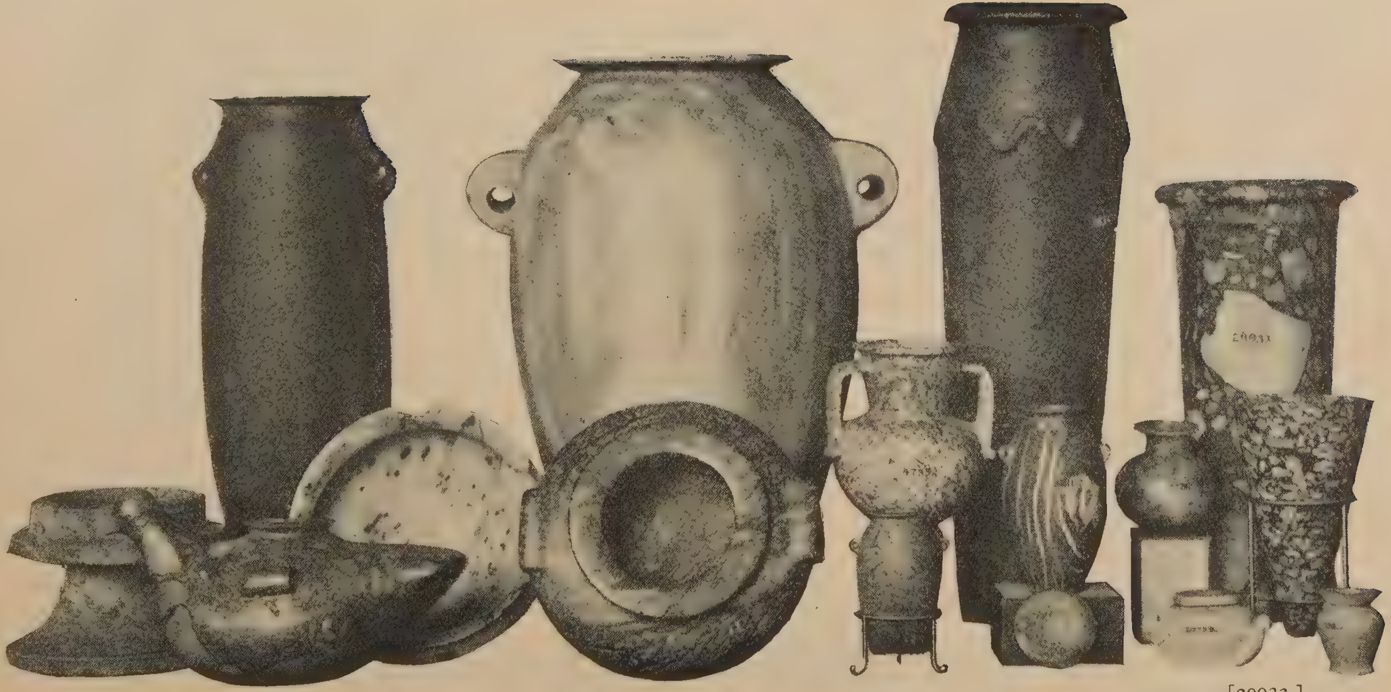
61. Flint saw-blades set in a wooden haft. (Predynastic Period.) [No. 58701.]

**Trade.**—The trade of Egypt appears to have been chiefly in the hands of the seafaring folk of the Delta, who probably worked the imports and exports of the country in connexion with the Semitic merchants who traded in the seaports of Phoenicia and the Mediterranean generally. One such merchant prince, Barakat-el by name, is known to us at the beginning of the XXIst dynasty (*c.* 1000 B.C.) from the Report of Unamon (*see* p. 70), which also mentions a foreign sea-captain named Mengabot. The chief export of Egypt was corn, which was carried all over the Mediterranean, and we know from Genesis xii, xli–xliii, that when grain was scarce in other countries, the merchants were in the habit of going to Egypt to supply their wants. At intervals, however, serious famines came upon Egypt (Genesis xli, 55, 56), and when corn could not be imported, the mortality among the people was very great. In the reign of Ptolemy III (247 B.C.) there was a famine in Egypt, and the

King expended much gold in purchasing grain at a high price to save the lives of the people of Egypt, and he caused corn to be brought to Egypt from Eastern Syria, and Phoenicia, and Cyprus. Next in importance came the linen of Egypt, which, in the form of byssus, was famous throughout Western Asia. Under the XVIIIth dynasty, and no doubt much earlier, considerable quantities of gold were exported from Egypt to Northern Syria, Assyria, and Babylonia. The gold came from the Eastern Sūdān, where at that time (1500 B.C.) it was produced in such large quantities that Dushratta of Mitanni, writing to Ȧmenḥetep III, says: "Send me so much gold that it cannot be measured, "more gold than that thou didst send to my father; for in my "brother's land (*i.e.*, Egypt) gold is as common as dust!" (Tell al-Amarna tablet, No. 8.) According to a tradition preserved by Diodorus (ed. Didot, p. 41), a legendary king who represents the great Ramessides received from his gold and silver mines in one year metal to the value of 32,000,000 minas, or £80,000,000 sterling. Another article of export was paper manufactured from papyrus.

Among the imports may be mentioned olives, olive-oil, and wine from Greece and the Libyan coast; silver from Asia Minor; copper and tin from Sinai, Cyprus, and Northern Syria; cedar wood from the Lebanon Mountains; lapis-lazuli from Persia; myrrh and spices for embalming from South Arabia (Puēnet) and Somali; skins, cattle, ivory, ebony, ostrich feathers, bows, fans, mats, etc., from the Sūdān; and a number of the products of India and Babylonia must have found their way into Egypt by means of the caravans which crossed the desert to some place near the modern Suez or Qánṭarah (commonly mispronounced "Kantárah:" it is the ordinary Arabic word for a bridge), and some sea-borne goods entered Egypt by the route from the Persian Gulf and Red Sea to the Nile, *via* Quṣair and Qena. The Egyptians were good seamen, and we find their ships in the Red Sea at least as early as 2200 B.C., probably much earlier in fact. Babylonian ships had probably reached the Red Sea and Sinai as early as 3000 B.C., if not earlier, in the Egyptian Predynastic Period. The coasts of Syria were known to the Egyptians quite as early as this, when an Egyptian colony at Byblos (Gebal) had already been founded. The importance of Egypt as a trading centre goes back to a very early date, but was hardly recognized in the West until the Ptolemaïc Period, about 250 B.C., when it became the natural market of East and West.

Business was carried on chiefly by barter, so much wheat, barley, or millet being the value of a sheep, bull, cow, or goat,

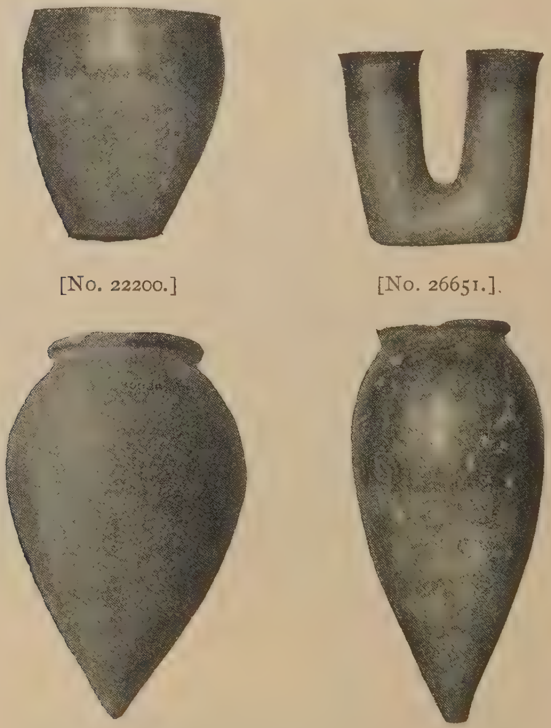


62. A group of Vases in diorite, granite, red breccia, and other variegated stones from the Predynastic Period till the XVIIIth dynasty.

linen, etc. The Egyptian used weights and measures, *e.g.*, the royal cubit of 7 palms or 28 fingers, the little cubit of 6 palms or 24 fingers, the palm of 4 fingers, the hand of 5 fingers, the fist of 6 fingers, and the finger; of dry measure, the *hen*, the *denet*, the *ȧpt*, etc.; of weight, the *deben* (= $3\frac{1}{5}$ ounces), the *qedet* = $\frac{1}{10}$th of a *deben*, etc. The use of the scales was well known, but there is no evidence that the steelyard was employed before the Roman Period. Stamped money was unknown among the Egyptians till the fourth century B.C., when it was introduced from Greece. Ring-money, made of gold, is represented in the painting on the south wall of the Fourth Egyptian Room; and also the little bags containing gold dust. Ring-money in gold is in use at the present day along the east coast of Africa, and in certain parts of the Sūdān copper wire still possesses great purchasing powers.

63. Early predynastic red-and-white pottery. (Nos. 48199, etc., Sixth Egyptian Room.)

**Handicrafts.**—Among the earliest human arts in Egypt were those of the basket-maker and the vase-maker in stone and pottery. We have baskets of the early Predynastic Period which differ but little from those of the XIIth or the XVIIIth dynasty (*cf.* Sixth Egyptian Room, Case 274, with Fourth Egyptian Room, Case 191–3). It is probable that pottery first arose from the habit of plastering the inside of a basket with clay to make it hold liquids; some accidental fire shewed the excellent result of burning the clay and at the same time destroyed the basket: hence the invention of ceramics. It is by no means an improbable theory. In the earliest period stone was a very usual material for vases. A Badarian example (No. 29306) is exhibited in the Fourth Egyptian Room, Case 154, where a considerable collection of predynastic stoneware is shewn. The great vases in mottled stone, made by the hand with only the aid of a stone borer and powdered corundum or emery (brought even in predynastic times from Greece), are astonishing results of the technique of these early stone-hewers. They were often imitated in pottery by the contemporary potters. Under the Old Kingdom pottery declined in excellence, while the stone vases attained a high standard of beauty as well as utility. The diorite and alabaster vases of the IIIrd–VIth dynasties are very beautiful. Under the

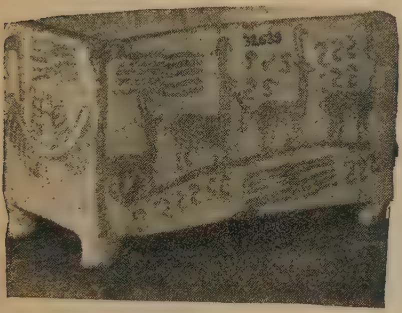


[No. 22200.] [No. 26651.]

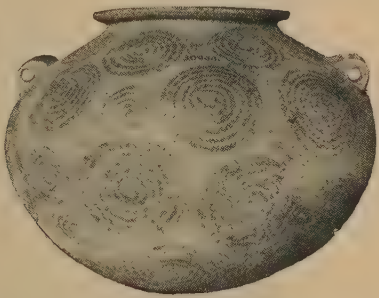
[No. 30936.] [No. 27754.]

64. Predynastic Pottery (red and black).

XIIth dynasty neither of these materials is so common. A peculiar blue marble is very characteristic of the period and is seen often in the graceful little *alabastra* on unguent-vases of this period with their flat tops, and in the "beakers" which had developed out of the cylindrical vases of the Predynastic and Archaïc Periods. At the end of the period, the handled jug (known as the sign under the Old Kingdom, but not actually found then), appears in alabaster, from Syria. Under the XVIIIth dynasty alabaster came again into fashion, and vases were made of it, often with beautiful lines but often again shewing a rather debased taste which worsened under the XIXth dynasty and later. Under the XXVIth dynasty we see the usual recovery and imitation of archaïc models, sometimes the re-use of actual ancient specimens of the time of the Pyramid-builders. Under the Ptolemies, Greek models began to be imitated and the final bankruptcy of Egyptian taste in this fine art ensued. The whole story of its development from the Ist dynasty to the Roman Period can be seen in Wall-cases 158–170, Fourth Egyptian Room.



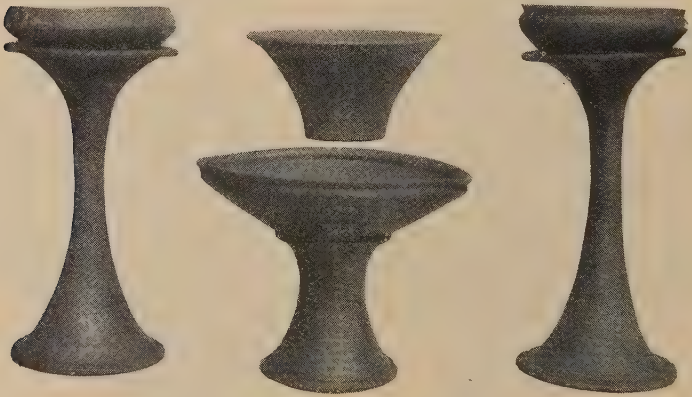
65. Predynastic pottery box. [No. 32639.]



66. Predynastic Bowl with painted circular ornaments. [No. 30908.]

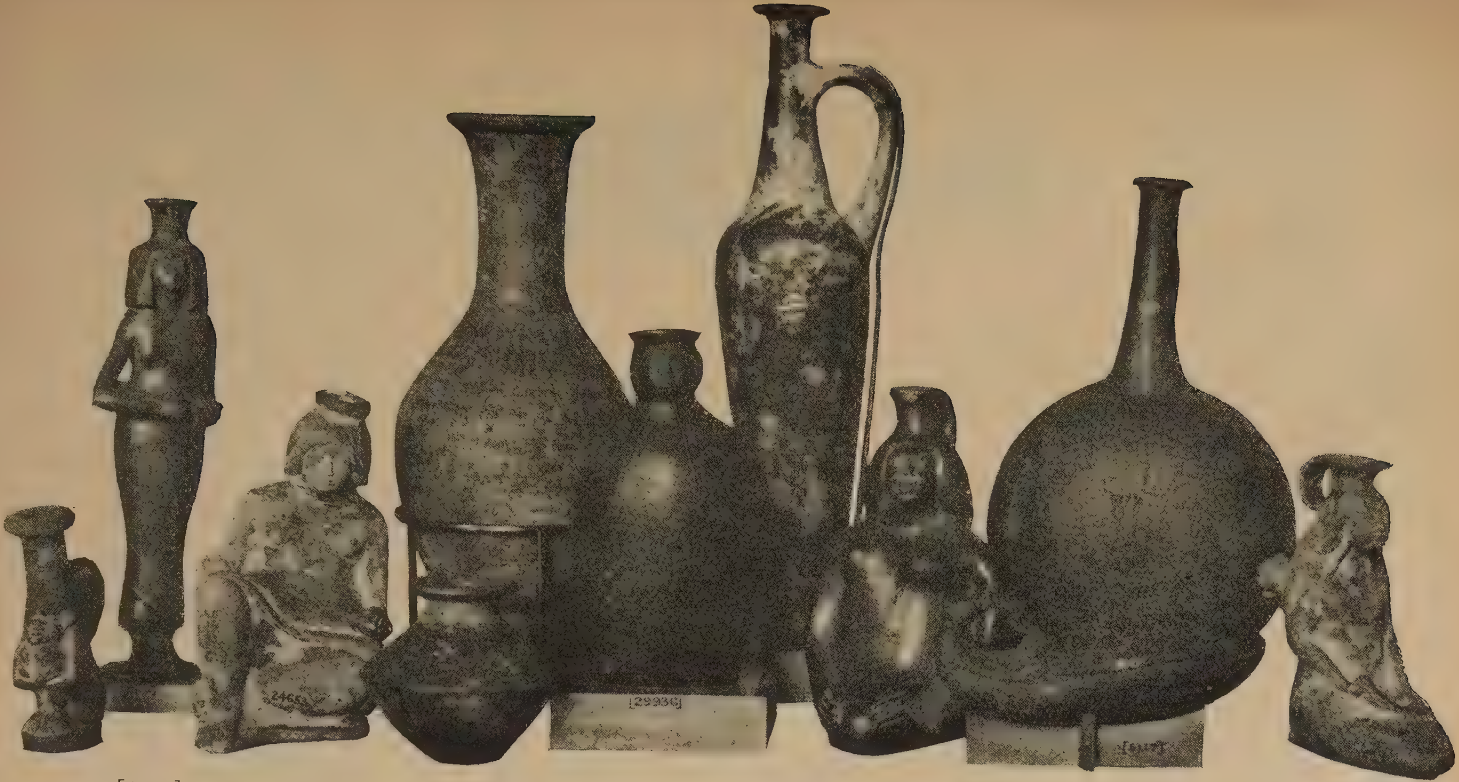
The Egyptian of all periods was a skilled potter. In the earliest times the potter's wheel was unknown, and every vessel was shaped by the potter's hand or foot. Vessels of all sorts, shapes, and sizes were made with great skill, and from the first were decorated with linear and other designs. The art of the potter throve until the advent of the conquerors from Asia, when it began to languish; and although characteristic ware for ordinary use was made under the Old Kingdom and the XIIth dynasty, it never approached the predynastic ware in fineness of make. The whole history of Egyptian ceramics can be followed in the cases of unglazed ware, arranged chronologically, in the Sixth

Egyptian Room, and those of glazed objects of all kinds, including pottery, in the Fifth Egyptian Room (Cases 221–232). We begin (Sixth Egyptian Room, Case 273) with the coarse, rough ware of the earliest Predynastic or " Badarian " Period, and then pass to the oldest fine ware, red polished with painted decoration in white geometric pictures or figures of animals with criss-cross lines to indicate solids (Fig. 63). Then the red and black ware (Fig. 64), then the pink or drab ware with pictures of men, women, animals, and boats with flags and " totems " or badges, in red (Fig. 65) or imitating the fine stone vases (Fig. 66) ; then the drab ware, sometimes spouted, sometimes with crinkly "handles," which came from Syria. Of the Archaïc Period (Ist–IIIrd dynasties) we have native Egyptian wine-jars, tall, with painted bases and no handles,



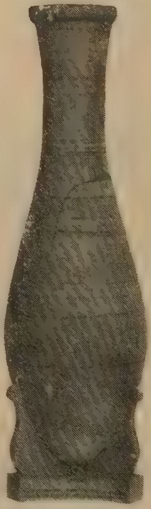
67. Red pottery of the Pyramid Period.
(IVth dynasty, *c.* 2800 B.C.)

imported Syrian jugs with long necks, and smaller native pots again, none so well made as those of the last predynastic style. The spout first appears, and is of Asiatic (Sumerian) origin. Under the Old Kingdom (IVth–VIth dynasties) we have (Wall-cases 287–9) the characteristic deep red polished ware, sometimes spouted in imitation of the foreign forms. Typical are the tall stands or altars and equally typical bowls with carinated edges (Fig. 67). We pass on to the Middle Kingdom with the drab sharp-pointed vases of the XIth dynasty, the characteristic drop-shaped pots of the XIIth, and the fantastic crinkly and other forms which came in towards the end of the age—the ware can only be described as bad ; rough red or drab or brown : the interesting foreign



68. A group of Vases, Bottles, etc., in polished red-ware. XVIIIth dynasty.

style of the Hyksos, a black polished ware (rarely red) with designs of punctated spots and linear designs filled with white (Case 252). This characteristic ware, though of Syrian origin, is often found in the Sūdān. At the end of the Middle Kingdom and beginning of the XVIIIth dynasty a rough red ware decorated with spots of white paint is common. Handled vases now first appear in pottery. The pottery of the XVIIIth dynasty is as might be expected at the most highly civilized period of Egyptian history—when, too, foreign relations were more extended than at any time before the Greek Period, and Egypt extended her empire over a large part of Near Asia—more varied in character than at any other time. We find extensive imports of foreign vases, notably the Minoan false-necked or "stirrup"-vase from Crete and the Aegean, in which olive oil came to Egypt, and many types of Syrian and Cyprian origin, such as the tall polished light-red jugs, the black jugs with yellow painted lines, and the double-ewers in hard black ware, like a modern vinegar and oil cruet. Some of these foreign pots were made for the Egyptian market in forms that would please Egyptian taste, such as the vases in the shape of Egyptian men and women, or a negress (Fig. 68). A native Egyptian ware is the polished yellow drab with a pink blush on the surface, very characteristic of this period (Case 256); a characteristic shape, in this ware or in red ware, of Syrian origin, is a squat handleless pot with bulging body, often with painted lines, used for unguents. Towards the end of the dynasty we meet the brown ware vases with decoration in blue and subsidiarily in white and red paint; often the whole vase is painted blue as the ground for the decoration, which is commonly elaborate (Cases 257 8, Fig. 69). This ware is characteristic of the Amarna Period (c. 1370 B.C.), and continued in use till the time of the XXth dynasty, getting coarser as time went on, till finally under the XXIInd dynasty the nadir of ceramic, as of other art, was reached. Under the Saïtes (XXVIth dynasty) new forms appear, often based on metal originals, such as the *situla*,

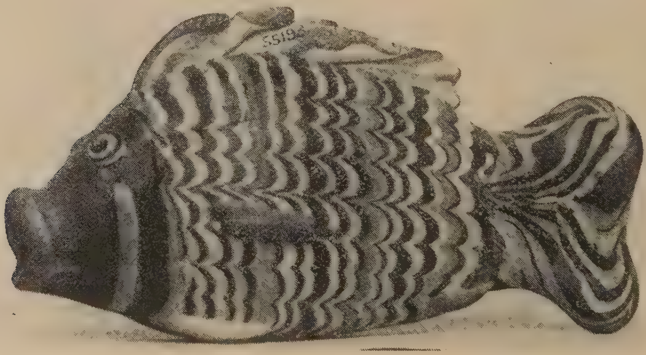


69. Painted ware of the Amarna Period.
[No. 57419.]
XVIIIth dynasty,
*c.* 1370 B.C.

or utilizing the plump figure of the god Bes to make a vase in the shape of a deity (Case 261). Paint has disappeared from the pottery. In the Ptolemaïc Period Greek forms naturally appear, and in the Roman Age the pottery, like everything else, is largely the victim of the universalizing tendency of the age. Debased Roman taste is seen everywhere. Characteristic of this time is a horizontally ribbed brown ware, pitched inside for the vase to hold water. Great water-pots of this ware, horribly debased in shape, belong to the latest Byzantine or Coptic Period (above the Wall-cases at the end of the Sixth Room). Under classical influence the painting of pottery had revived and is usual in Roman times, and the barbaric painted ware of the Coptic Period (*c.* 600–1200 A.D.) is well represented in the Coptic Room, Cases 24–26. This painting was largely influenced by the gaily painted pottery of the Ethiopian in the Meroïtic Period (contemporary with the Romans), shewn in Cases 266–8, Sixth Egyptian Room. The older Ethiopian pottery (Case 265), although originating in the same predynastic red and black styles as the Egyptian, always pursued its own line of development, with little deviation from the original type, such as incised chevrons, cross-hatchings, etc. The Middle Nubian red and black ware of the time of the XIIth dynasty (often found in Egypt in "Pan-graves," the burials of Nubian soldiers or captive workmen) is only to be distinguished from the Egyptian predynastic by the expert. The later painted wares seem to be descended from the "New Empire" Egyptian, and preserved the tradition of vase-painting when it had died out in Egypt.

The inferiority of most Egyptian pottery was largely compensated by the beauty of the glazed-ware vases from the XIIth to the XVIIIth dynasties, and under the Saïtes, Ptolemies and Romans (*see* p. 143, Wall-cases 221–232, Fifth Egyptian Room).

The glass-maker's craft is a very old one in Egypt, and it is probable that the Phoenicians borrowed it from that country. Glaze is already known in the predynastic age, and is first applied to stone, as quartz; and, judging by the name of "glass" in Egyptian, *teḥen*, it was first discovered in the land of Teḥen, the part of Libya abutting on the Delta. True glass, however, is unknown until the end of the Middle Kingdom, and only comes into common use about the middle of the XVIIIth dynasty (*c.* 1500 B.C.), for beads, earrings (Cases O and D, Fourth and Fifth Egyptian Rooms), koḥl-pots (Case 270, Sixth Egyptian Room), vases for scents and unguents (Cases F and 270, Fifth and Sixth Egyptian Rooms), figures of gods, and miscellaneous small objects of art (Table-case F, Fifth Egyptian Room). The polychrome glass of the XVIIIth dynasty is very fine. Originally only blue glass was made, for beads (Middle Kingdom): then, before the time of Tuthmosis III, the invention was made in Egypt of polychrome glass, probably in imitation of the polychrome glazes already known in Mesopotamia. The polychrome glass appears suddenly in Egypt at this time; it is not known in Mesopotamia. So that we can with probability assign its invention to Egypt, where it developed its full beauty. The vases in Table-case F, Fifth Egyptian Room, already mentioned, are very fine examples, notably the turquoise-blue opaque glass jug of Tuthmosis III, No. 47620, a blue glass bowl and a variegated glass vase from the tomb of Ȧmenḥetep II (Nos. 36342–3, in the same case), and the finely coloured vases Nos. 4741, 4742, and 36344. The use of black glass (imitating obsidian) in No. 36282, and the remarkable vase in the form of a fish (No. 55193; Fig. 70), found at al-Amarna, should be noted. After the Ramesside Period the production of this polychrome glass seems to have migrated to Phoenicia and eventually to Greece. Specimens of Phoenician and Greek glass vases are also shown in Table-case F, Fifth Egyptian Room, with the characteristic clear blown glass of Roman times—probably a Roman invention. The ancient Egyptian glass was not blown, or cast, but worked as a paste, and the decoration was effected by inlaying drawn threads of coloured glass (*see* examples of rods of glass used in this manufacture, Table-case D, Fifth Egyptian Room). Clear



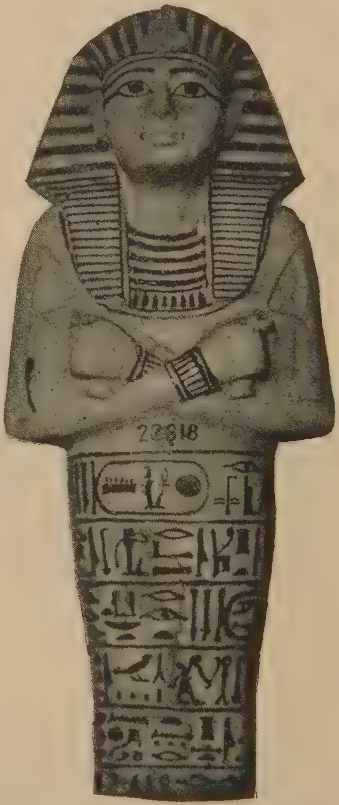
70. Polychrome glass Vase in the form of a fish.
Amarna. XVIIIth dynasty, *c.* 1370 B.C. [No. 55193.]

glass could be produced by the XVIIIth-dynasty workers, but it was never blown or cast by them. Cast glass appears in Egypt before the XXIst dynasty, when it began to be used largely for figures of gods. Characteristic of the Ptolemaïc and Roman Periods is a polychrome glass composed of exceedingly minute threads, in which gorgon-heads, tragic masks, etc., were represented for the decoration of boxes, tables, etc. The designs are Greek, but the technique Egyptian.

Glaze, as opposed to glass, and as applied to other substances, developed before the end of the predynastic age into the characteristic Egyptian fayence, which is not, properly speaking, glazed pottery, but is glaze applied to a siliceous-sandy body, held together by some sort of gum or mucilage. This body is not strictly pottery, and is not made on the wheel, but cut and moulded into shape. A complete series of examples of Egyptian fayence from the earliest to the latest times is exhibited in Wall-cases 221–232, Fifth Egyptian Room. We begin with the pale-blue rough glaze of the Ist dynasty and with examples of the IIIrd dynasty blue tiles from the pyramid of Žoser at Ṣaqqārah. One or two examples of blue glaze of the VIth dynasty lead up to the fine blue with black (manganese) decoration of the XIth–XIIth dynasty. The two large hippopotami (Nos. 35004, 36346) are admirable examples of glaze in this material. Sometimes the blue is bright, sometimes quite pale and dull, but always thin and fine. Under the XVIIIth dynasty it is fuller, but at first is not always easy to distinguish from the XIIth dynasty blue (Fig. 71). A wonderfully pure and brilliant blue is characteristic of the reign of Hatshepsut at Dair al-Baḥri, where also a dark blue first appears. Green glaze is characteristic of the period also, and a remarkable example is seen in the steaschist vase of Tuthmosis I, so lightly glazed green that the natural markings of the stone are seen through the glaze (No. 4762). Towards the end of the dynasty the polychrome glazes came in, imitated from those of Mesopotamia. Not only

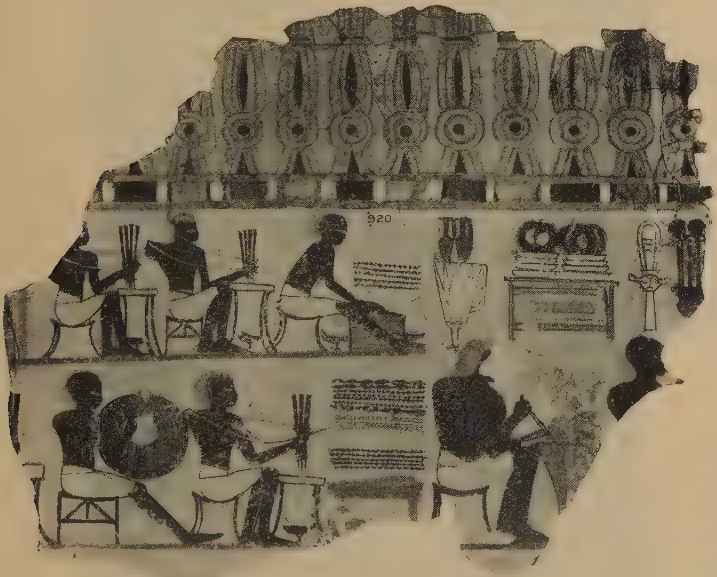
71. Blue-glazed Bowl.
XVIIth–XVIIIth dynasty. [No. 4790.]

new blues and greens, such as apple-green and deep cobalt blue, but purple, violet, bright yellow, and white glazes now appear, and millions of scarabs, rings, and armlets of all kinds must have been made of them, to judge of the number still surviving in our museums. Specially beautiful were the rosettes and imitations of flowers in this poylchrome glaze, which continued in use until the XXth dynasty (*c.* 1150 B.C.), when, after producing remarkable examples of inlaid polychrome glaze in the wonderful tiles of Rameses III's palace at Tell al-Yahūdīyah in the Delta, it disappeared. The old blue glaze continued in use under the XIXth dynasty in rather a duller hue (Fig. 72), but revived with an extraordinary intensity of hue under the XXIst dynasty (ushabtis, Wall-cases 141, 225, Fourth and Fifth Egyptian Rooms), to die down into the ugliest grey-blues and greens under the XXIInd. The XXVIth dynasty brought renascence to this as to other Egyptian arts, but in accordance with the archaistic pose of Saïte art, which preferred to take the work of the Old Kingdom as its model, the pale blue colour of the early dynasties was revived. As, however, neither ushabti-figures nor scarabs had existed then, new forms of them had to be invented, and scarabs of the Middle Kingdom were copied sometimes. Vases used mostly the new shapes characteristic of the dynasty mentioned above. A hard composition, produced by mixing the glaze with the body, was commonly used as well as ordinary fayence now. Under the XXXth dynasty and the Ptolemies we have delicate pale-blues and light-blues, but at the same time a thick, crinkled, sugary glaze comes in, notably in the case of



72. Blue glazed Ushabti figure of king Seti I. [No. 22818.]

ushabtis (Case 230), which, in the Roman Period becomes normal. Its colours then are often very fine: a deep blue, a purple, a bright green, and a green effected by glazing a transparent blue over yellow. This glaze coarsens gradually, and at the end of the period is very bad, but improves again in the early Arab glaze found at Fustāt (Old Cairo). The glaze-colours were derived from metal; the blues from copper and also (later) cobalt; the green from copper; black, red, and brown from manganese and haematite; yellow from silver; white from tin. Vase-forms are now generally classical, with swags and wreaths, and appliqué relief figures of Greek goddesses, etc.

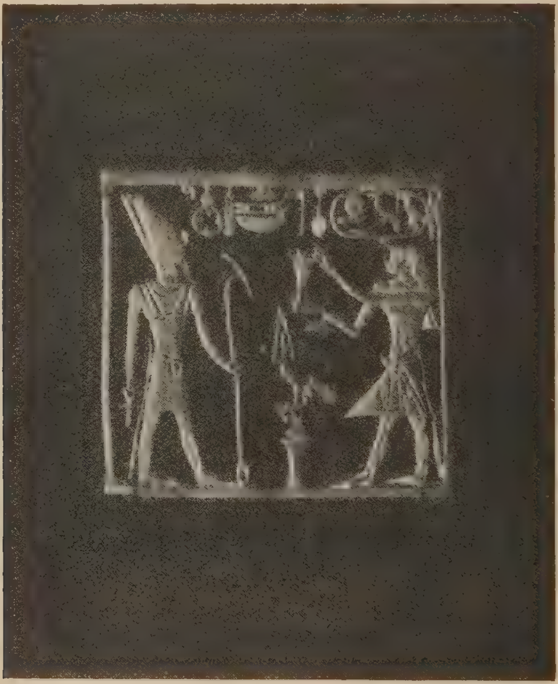


73. Jewellers drilling and polishing beads, etc.
[Fourth Egyptian Room, No. 920.] XVIIIth dynasty.

The craft of the jeweller (Fig. 73) was very important, for, in addition to the rings, bracelets, necklaces, pendants, earrings, etc., which he made in gold and silver, he cut the amulets and ornaments in amethyst, garnet, agate, onyx, chalcedony, carnelian, jasper, mother-of-emerald, lapis-lazuli, turquoise, rock-crystal, basalt, porphyry, haematite, obsidian, mother-of-pearl, etc. The finest work of the jeweller belongs to the XIIth dynasty, and the workmen of that period brought the art of inlaying precious stones in metals to a very high pitch of perfection. (*See*

Case D, Fifth Egyptian Room.) Later on glass was commonly inlaid in metal. The art of enamelling was not known till Roman times. The gold open-work plaque of Ȧmonemḥet IV exhibited in the Fifth Egyptian Room (No. 59194, Fig. 74) is a very fine example of XIIth dynasty gold-work without inlay.

The leather worker prepared parchments for writing materials, and made the harness for horses and trappings for chariots, soldiers' belts (Table-case A, Fifth Egyptian Room), sheaths for daggers, nets for fine meshes, seats for chairs (Standard-case N, Fourth Egyptian Room), bags in which barbers carried their razors, etc. Examples of the tools of the carpenter, blacksmith and coppersmith, stonemason, house-painter and decorator, etc., will be found in Table-cases C and G, in the Fifth Egyptian Room. Hard stone was not



74. Gold open-work plaque: Ȧmonemḥet IV offering to the god Tum. XIIth dynasty. [No. 59194, Fifth Egyptian Room.]

only cut with copper and bronze tools, but was split by means of wooden wedges, inserted in holes in the stone at intervals, which, when wetted, expanded and burst even granite along the line of the holes.

Copper was known to the Egyptians in the early Predynastic Period, so that there is really but slight trace of a true Neolithic age in Egypt. Stone weapons and tools continued to be used till the time of the XIIth dynasty, and later. Bronze was introduced about the beginning of the Middle Kingdom, *c.* 2200 B.C., but did not come into general use till the end of that period. Under the XVIIIth dynasty bronze weapons reached their highest development and iron weapons began to be used at first as most valuable objects. The iron used was still aerolithic, and was of the greatest rarity. Beads of aerolithic iron are known in the Predynastic Period, and worked iron occurs sporadically under the Old and Middle Kingdoms, but it is not until the XIXth dynasty that it begins to come into regular use, and by the XXIInd (*c.* 950) was normal, although bronze continued to be used by the conservative Egyptians as late as the XXVIth dynasty (650–525 B.C.) for tools and weapons. For cauldrons, pans, situlae, etc. (*see* Case D, Fourth Egyptian Room), copper and bronze were always used. The caster-in-metal produced the figures of the gods in the wall-cases and Table-case F in the Fifth Egyptian Room; fine examples are the silver figure of Åmon-Raʿ (No. 60006), gold figures of Åmon, Thoth, Ptaḥ and Raʿ (Nos. 54328, 23426, 26976, 38005), the inlaid flying falcon of Horus (No. 57323), etc. A set of small figures of copper and bronze (Fig. 77), is in the Fifth Egyptian Room. For his paints the Egyptian used copper and ochreous earths, charcoal, etc. (*see* Case C, Fourth Egyptian Room).

75. Wooden Stonemason's Mallet.
[No. 6028.]

Of the brickmaker's work specimens belonging to the reigns of Åmenḥetep III, Tuthmosis I, Tuthmosis III and Rameses II are exhibited in Wall-cases 206–7, Fifth Egyptian Room.

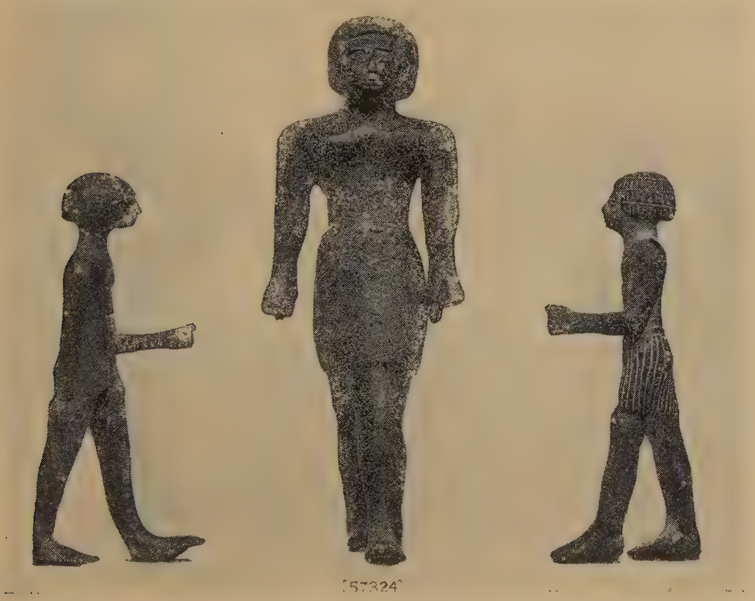
Examples of the craft of the furniture maker in the form of tables, chairs, stools, couches, gaming-boxes, altar-stands, etc., are seen in Standard-cases N and E in the Fourth Egyptian Room. The work of the ivory carver went hand in hand with that of the carpenter as regards the inlaying of chair frames, etc. (*see* Nos. 2472 and 2477 in Standard-case N). With these is exhibited a painted chair imitating the ivory inlaid chairs: a "cheap edition," so to speak (No. 2473). Specimens of the earliest form of the ivory-carver's skill are seen in the early predynastic figures (p. 25) and the portrait of a Ist dynasty king (Fig. 8). Certain ivory figures in Table-case F, in the Fifth Egyptian Room, and the chair-legs, human figures, spoons, etc., in Table-case M in the Fourth Egyptian Room, are among the most beautiful relics of Egyptian small art.

The wood-carver made the models of men, boats, animals, etc., which were placed in the tombs of the Middle Kingdom (*see* Wall-cases in the Fifth and Fourth Egyptian Rooms), and dolls and children's toys at all periods (*see* Standard-case C, Fourth Egyptian Room).

The basket-weaver wove rush matting, plaited mats and sandals, and made ropes and baskets of all kinds. Specimens of his work will be seen in Wall-cases 191–3 in the Fourth Egyptian Room. Owing to the abundance of flax in Egypt the trade of the linen-weaver was in all periods most flourishing, and the "fine linen of Egypt" was famous throughout Western Asia and the seaports of the Mediterranean. A staff of linen weavers appears to have been attached to each temple, and the sale of their work produced a large revenue; a portion was paid to the king, and the rest was kept by the priests. The city of Åpu (Panopolis, the modern Akhmīm) was one of the chief seats of the linen industry, and to this day the dyed curtains of Akhmīm are used throughout Egypt.

76. Copper daggers with ivory hilts. Nubia: XIIth dynasty. [No. 55442–3.]

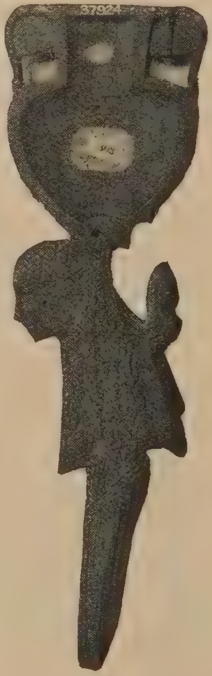
At a very early period, the weavers attained to such skill, that in a square inch 540 threads may be counted in the warp and 110 in the woof. The dyer produced the salmon-coloured linen coverings for mummies (*see* Cases in Third Egyptian Room), the brown mummy-swathings (*see* Table-case G, Fifth Egyptian Room), and coloured wearing apparel (also Table-case G, Fifth Egyptian Room), etc. In the same case is a good general collection of reels, spindles and spindle whorls, and carding instruments, etc., used by workers in linen. In the Coptic Room is a fine collection of pieces of linen ornamented with patterns and designs woven in coloured threads, or worked in wools, from the tombs of Egyptian Christians, dating from 300 to 900 A.D. Of bier-cloths, the finest example in Europe is probably that exhibited in the collection of Coptic religious art, in the Department of British and Mediaeval Antiquities (No. 29771). This cloth is embroidered in coloured wools, with a frieze of cherubs holding necklaces, baskets of fruit, flowers, etc. In the centre two cherubs are supporting a crown, within which is worked a cross, and the rest of the cloth is ornamented with doves, vases of fruit and flowers, rosettes, etc. It belongs to the period after



77. Copper figures of the Old and Middle Kingdoms. [Nos. 57324, etc.]

350 A.D. A magnificent example of Hellenistic weaving is to be seen in the tapestry fragment No. 20717. A Coptic grave-shirt (No. 18198), and an embroidered garment with mythological figures of late Roman age (No. 43049) are also noticeable (Third Egyptian and Coptic Rooms).

The baker and confectioner found constant employment in every town and village in Egypt, for the Egyptians loved cakes made with honey, and fruit of all kinds, and bread and buns made into fanciful shapes: note a cake in the form of a duck's head, (Case 192, Fourth Egyptian Room). A great business was done in bread and pastry which were intended to serve as funerary offerings. Specimens of the bread and the stands on which the flat loaves were placed, will be found in Wall-cases 191–3, Fourth Egyptian Room. The barber also found constant employment, for many had their whole heads and bodies shaved every two or three days. He also dressed the hair of ladies on ceremonial occasions, and made wigs (*see* the fine example in [1930] Wall-case 269, Sixth Egyptian Room). The barber often united to his trade the profession of physician, just as was the case in Europe in the Middle Ages. Of the organization of these artificers and tradesfolk, we know little. Some were the villains or slaves on the estates of great lords, others were townsmen organized doubtless in gilds, though the independent little trader was probably as usual then as he is now in an Oriental country.



78. Wooden Spoon in the form of a girl carrying a vase.
[No. 37924.]

The craft of the boat-builder was very important in a country where a river was the chief highway. Flat-bottomed boats and punts used in fishing in the canals, or fowling on the marshes, were made of bundles of reeds, or papyrus, tied together, like the modern *tōf* in the Sūdān. Boats for carrying merchandise on the river were made of planks of wood pegged together, which were sometimes kept in position by being nailed on to ribs, and others were merely tied round with ropes made of papyrus. Great Nile boats were built for official religious or war purposes. In periods of civil war, innumerable sea-fights took place between the forces of the various nomes. Warships were known as *enmešaʿ*, literally "of-warrior," and so admirably translated by "man-of-war." Fleets are mentioned in the war against the Hyksos, and the war of Piaʿnkhi against the Delta princes. Egyptian ships bore names just as ours do; in the Hyksos war we hear of the "Rising-in-Memphis," "Calf," and "North," as king's ships. Great Nile-ships are mentioned under the XXVIth dynasty, notably "the Great Ship of Sāis," the flagship of the Admiral Simtotefnakhte in the reign of Psammetichus I. Another admiral of the XXVIth dynasty was Djanehebu, of whom we have ushabtis (Cases 228–9, Fifth Egyptian Room). One of the earliest known pictures of an Egyptian boat, with a big square sail, is seen on vase No. 35324, in Wall-case No. 284, Sixth Egyptian Room. Models of funerary boats, and barges and war boats and pleasure dahabiyas are (at present, 1930) exhibited on the upper shelf of the wall-cases in the Fifth Egyptian Room. These were placed in tombs of the VIth to XIth dynasties as part of the funeral state of great persons, who were to be accompanied to the tomb by models of their servants and peasants at work on land and on the river. The Egyptians were skilful boat builders, and they made rafts capable of carrying enormous blocks of stone, *e.g.*, the obelisks which Queen Ḥatshepsut set up at Karnak. They had equivalents of the modern broad ferry-boat, barge, lighter, etc., which they worked with oars or "sweeps" and sails, or towed, when going upstream, and when there was no wind. They knew their great river, and how to sail on it. But at the same time they did not fear the "Very Green" Sea (Mediterranean) or the "Very Black" (Red Sea), as we have seen in the

79. Funerary Boat with coffin and mourners. [No. 9525.]

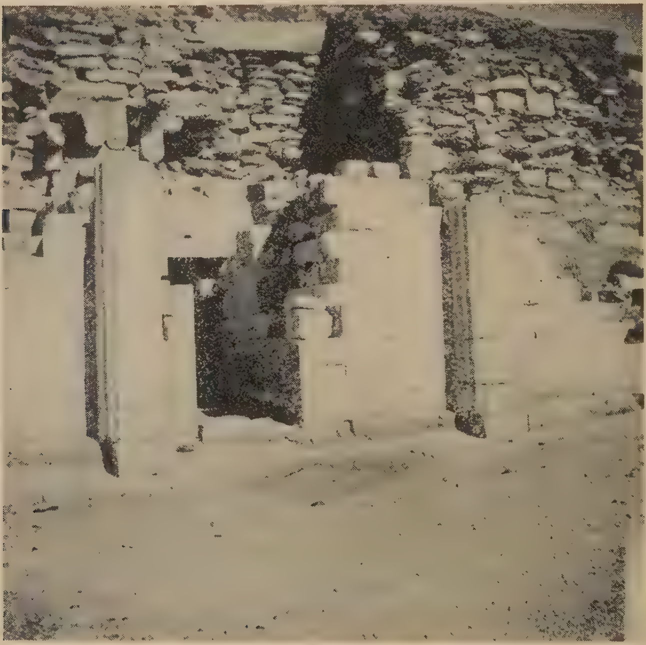
chapter dealing with Egyptian literature. We have representations at Dair al-Baḥri (Thebes) of the great ships which conveyed Ḥatshepsut's expedition down the Red Sea to Puēnet (*c.* 1494 B.C.), but none of the big "Keftiu-farers" and other vessels of the Middle Kingdom, such as that wrecked on the "Isle of the Serpent" (in the "Story of the Shipwrecked Sailor"). The sailors who braved the seas are spoken of as Egyptians; there is no hint of foreign crews, although foreign merchant-men entered the Nile and came up as far as Thebes with their merchandise, as we know from a tomb-painting of the time of Ȧmenḥetep II (1440 B.C.). The earliest mention of big ships is that of the sixty constructed in a year by King Sneferu (3000 B.C.), a feat chronicled in the official annals of the Palermo-stone. These ships were designed to fetch wood from the Lebanon. Egyptian sailors manned part of the Persian fleet at the battle of Salamis (480 B.C.) and also later at the Eurymedon (466), and acquitted themselves well. It is entirely an error to suppose that they had no aptitude for an acquaintance with seamanship.

# CHAPTER V.

## Architecture, Painting, Sculpture, etc.

**Architecture.**—The history of the earliest form of Egyptian architecture cannot be written because, with the exception of the ruined tombs of the Archaïc Period, all the remains of the earliest buildings have been destroyed or have perished. The oldest form of the house was, no doubt, a hut built of reeds, the roof of which was supported by a pole. Then the Egyptian made the walls of his abode of Nile mud. All the walls inclined inwards, and so each helped to support the other; the roof was made of a layer of mud which rested on a number of palm trunks. The door probably faced the south, and an aperture, which served as a window, was cut high up in the north wall. (*See* the ancient contemporary model of a predynastic house, No. 35505, Sixth Egyptian Room.) Before the house was a small yard enclosed by thick walls made of mud, which inclined inwards, and a flight of solid mud steps led up to the roof. (*See* the models of early houses in Wall-cases Nos. 181–6 in the Fourth Egyptian Room.) Walls made of mud in this way are unsatisfactory, for they sag or bulge, and soon fall down. The invention of the brick marked a great improvement in the stability of buildings; and its use in the construction of houses, granaries, government buildings, forts, etc., became universal. A theory has been recently put forward that brickmaking was introduced into Egypt from Mesopotamia, but there is no reason why in a land where all the soil is mud, which when well sun-dried becomes exceedingly hard, the idea of making bricks should not have been indigenous. And it should be noted that the earliest bricks in Egypt and in Mesopotamia are of quite different shapes: the Egyptian are rectangular, the Babylonian "plano-convex," that is to say, one of the large sides is rounded. But on the other hand, there is strong presumption of Babylonian influence on early Egyptian building in the peculiar style of recessed "crenellated" or panelled brick walls which were characteristic of Sumer at all periods and were used in Egypt during the Old Kingdom only. A well-known example is the so-called "Shūnet al-Zabīb" or "Flies' Barn," at Abydos, a brick fortress of the IInd–IIIrd dynasty, which shews this imported Sumerian style admirably.

Few things in the East last as long as a well-made brick, especially if it has been carefully baked; and buildings, even when made of crude bricks, last for several hundreds of years, unless they are destroyed by the hand of man. The invention of the brick permitted the Egyptians to build the elliptical arch, which is frequently found in brick-built buildings; the knowledge of the arch is of ancient standing in Egypt, being known as early as the IIIrd dynasty (*c.* 2900 B.C.).



80. Fluted limestone columns at Ṣaqqārah; time of Zoser and Imḥotep. (IIIrd dynasty, *c.* 3000 B.C.).

The early mud or brick house of the man of means was provided with a portico (the modern *rakūbah*), which was supported on palm trunks; this portico suggested the colonnade of later days, and the palm trunks the stone pillars with palm-leaf capitals.

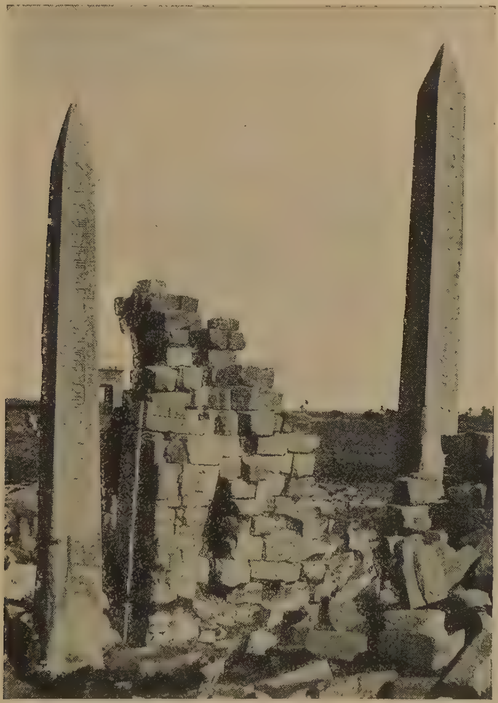
The "house of the god," or temple, was at first built of wood, but what such a building was like is not known, except so far as can be divined from the survival of obvious tracts of wood construction in the later stone architecture. Under the Ancient

Empire the Egyptians built their temples of stone, and the oldest known example is the funerary temple of King Žoser or Djoser, of the IIIrd dynasty at Ṣaqqārah, recently excavated by Mr. C. M. Firth for the Egyptian Government. This building is of extraordinary interest, as the first-fruits of the young Egyptian genius in the field of architecture. In it we see features such as the columns and the decoration, that it is difficult to believe can be so old as the IIIrd dynasty; but others that are obviously archaïc, such as the plain and unstylized survival in stone of the characteristic traits of wood construction. Thus we find wooden staithes, with cross-battens, such as are used to hold up a bank of earth, directly imitated in a stone wall. A curious thing is an imitation (immovable, of course) in solid stone of a half-open gate; a feature not repeated in later architecture. The form of the plant-columns (papyrus or lily) so characteristic of Egyptian architecture now occurs for the first time. A less common form, the fluted column, now also first occurs (Fig. 80). It is easy to say that this remarkable outburst of architectural capacity must argue a long previous apprenticeship and period of development; but in this case we have not got this long period. The Egyptians of the Ist dynasty, some three centuries before, had apparently no stone buildings, and the reign of Zoser was in later legend notable because he had built the first stone house. Also, it must be remembered that though nature does nothing *per saltum*, man does. It is characteristic of human activity to progress by fits and starts, not by long steady development. And in this case of the oldest Egyptian architecture we seem to have a sudden development probably designed, too, by one man, whose name we know, Yemḥatpe or Imḥotep, the vizier and chief physician and architect of King Žoser, an original genius who was in later times deified and worshipped as the god of medicine and of science generally. That he should have been so revered can only mean that he was a pioneer. It is then to Imḥotep that we would ascribe the sudden blossom of Egyptian architecture at Ṣaqqārah in the reign of Žoser.

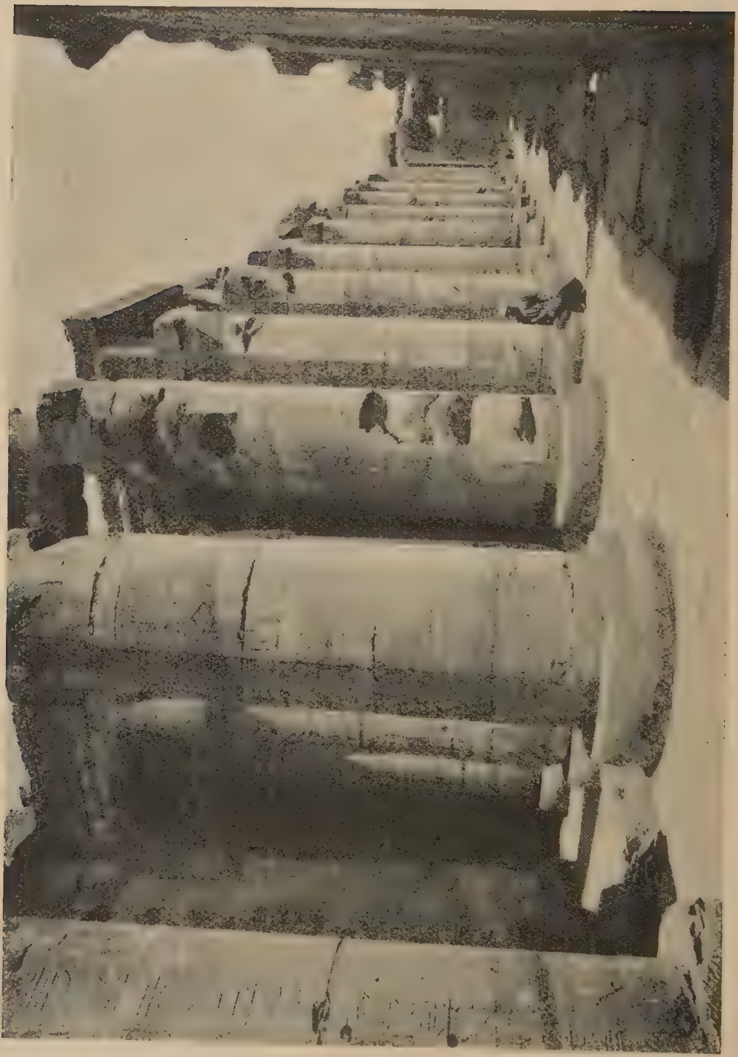
Not long, perhaps only a century, after his time was built the Great Pyramid, followed by the other pyramids (*see* below, p. 253) which give us so remarkable a proof of the geometrical accuracy of these early Egyptians, and the pyramid-temples of Gizah and Abūsīr, in which we already see under the IVth and Vth dynasties most of the conventions of Egyptian architecture and sculptural art fixed, the models of all later ages down to Roman times. In so short a period did Egyptian architecture develop and then suddenly crystallize itself! In the Museum is one of the granite columns from the pyramid-temple of Uanis (No. 1385, Egyptian Vestibule), in the form of a papyrus-flower. The two red granite columns with the name of Rameses II from Bubastis and Aḥnas (Nos. 1065, 1123, Egyptian Gallery; p. 367) are in all probability also of the Old Kingdom, with later names cut in them. As the king, under the Old Kingdom, was really regarded as a living god, who after his death rejoined the company of the gods, he also was entitled to a temple, at any rate, after death, where the funerary offerings could be made to his *ka* or double (*see* p. 225), as in the ordinary chapels of the tombs of his greater subjects. An aberrant form of funerary temple is the building called the "Temple of the Sphinx" at Gīzah (*see* p. 248). It is built on a simple plan, and consists chiefly of a large hall, in the form , containing 16 pillars, each about 16 ft. high; the materials used were granite and limestone in enormous blocks, one 18 ft. long and 7 ft. high, and being so cut as to turn the corner and add to the stability of the building. It was no doubt built by Khaʿfraʿ, whose statues were found in it, as a funerary temple for himself, but it had neither formal door, nor windows, and such light as entered must have made its way in through oblique slits in the roof. Apparently it was subterranean, it has no inscriptions, or bas-reliefs, or paintings. Even in its present state its massiveness, dignity, and solidity greatly impress the beholder. It strongly resembles the *Osireion* at Abydos, which, though of the same simple megalithic style, is of the XIXth dynasty. The Osireion was also subterranean, and we know that it was a cenotaphic funerary temple of a king (Seti I) in which mysteries typifying the progress of Osiris with the dead Sun through the Underworld at night were celebrated in the waters of a subterranean tank. Evidently the "Temple of the Sphinx" was an older building of the same order, although it had no tank; that it was funerary is certain.

Of the temples of the great gods at this time we have no remains other than columns in the later temples which may originally have belonged to older shrines on the same sites. Of the temples of the XIIth dynasty nothing is known, but of the New Empire several exist, and their general characteristics may be thus summarized. A broad path brought the worshipper to the gateway in the wall which enclosed the temple precincts or temenos; on each side of the path was a row of sphinxes, or possibly rams, which symbolized the guardian deities of the place. Passing through the gateway he soon reached the main pylon, which consisted of a massive doorway and two towers. During festivals long painted poles, flying coloured streamers, were attached to the face of the pylon at regular intervals.

They stood vertically, in slots cut in the lower part of the outward-sloping pylon-face. They were also no doubt secured to the top of the pylon by ties. On each side of the gateway was a colossal statue of the king who built it, and statues of the king were often arranged at intervals along the front of the pylon. Before the pylon stood a pair of obelisks, and sometimes a pair of sphinxes, or other sacred animals. The original signification of the obelisks is unknown; it is certain that they were connected with a solar, and possibly phallic cult, of Semitic origin, the Palestinian cult of *maṣṣeboth* or sacred conical stones. The obelisk seems to have been of Heliopolitan origin, from On, the great Sanctuary of the Sun, on the eastern border of Egypt next to Palestine, which



81. Granite obelisks at Karnak. That on the right bears the name of Queen Ḥatshepsut, and that on the left the name of Tuthmosis I.
XVIIIth dynasty, 1500–1480 B.C.



82. Columns in the Temple of Seti I, 1320 B.C., at Abydos.

adds probability to a Semitic origin for them. (We may compare "Jachin and Boaz," the two pillars in front of Solomon's temple.) Beyond the great pylon was an open court, with a colonnade, which was no doubt used as a sort of bazaar where holy objects, amulets, and offerings could be bought by the public. Passing through a second pylon, the hypostyle hall, or hall of columns, was entered, and here the priests made their processions, and received the offerings of the faithful. Beyond the hall, or halls of columns, the laity were not permitted to penetrate. The other chambers of the temple formed the sanctuary of the god, and contained his shrine. The little room about the shrine contained the temple library, and the dresses, jewellery, and other sacred properties of the god, or gods, worshipped in the temple. At the extreme end of the temple was the shrine of the god, which was entered by no one except the king and the priests; in it were kept a sacred boat, or ark, and a figure, or symbol, of the god, or animal sacred to him. Every

83. Gateway of Ptolemy IX at Karnak.

temple had a sacred lake within its precincts just as every large house possessed a garden with an ornamental lake in it. On this lake the mysteries of the gods were performed in the sacred boats or barks (*baris*). Egyptian religion was always closely connected with the Nile and water. The girdle wall of the *temenos* was usually made of brick or earth and was fortified with gateways of stone. The space between the temple buildings and this wall was occupied by the crowded brick rookeries in which lived a horde of priests with their wives and families, by gardens and storehouses for the property of the priests, magazines and cellars for the storage of wine and oil, etc. Thus the girdle wall of the temple actually enclosed a small city, which, in cases of popular panic or invasion, became a city of refuge.

84. Pillars with ornamental capitals in the Temple of Isis at Philae.

Ptolemaïc Period.

The temples of Egypt from the XVIIIth dynasty to the Roman Period vary greatly in detail, but this general plan is always the same. The great temples of Karnak (Figs. 81, 82), Luxor, Abydos, etc., awe the spectator by their size and majestic dignity; the smaller temples of the Ptolemaïc and Roman Periods are remarkably complete. The severity of the interiors of the older buildings is moderated by the reliefs and inscriptions with which walls, pillars, pilasters, architraves, etc., are covered profusely, and the bright colours, reds, blues, greens, and yellows, in which many of the painted scenes were executed, added greatly to their general effect. Already under the IIIrd dynasty at Ṣaqqārah we find the fluted column of fine limestone, on a round base, with square capital which we call "Proto-Doric" from its resemblance to the Greek Doric pillar of classical times (Fig. 80). Under the Middle Kingdom a pillar with eight sides (of the same "Proto-Doric" type) was usual, and survived under the XVIIIth dynasty. But the usual type was that in which the shaft was made to resemble a papyrus or lotus stalk, and its upper part was sculptured in the form of the flower of either plant. This first appeared under the Vth dynasty. Both pillars and pilasters were sometimes decorated with figures of Osiris appropriate to a funerary temple, cut on the front face in high relief, as at Abū-Simbel, and the capitals were often sculptured in the form of the head of Hathor (the Cow-goddess), surmounted by a sistrum. The

85. Pylon and court of the Temple of Edfū.
Ptolemaïc Period.

pillar with the Hathor-headed capital was suggested by the pole, or small tree trunk, surmounted by the head of a bull, ox, or cow, which the primitive Egyptians set up over the graves of their chiefs, a custom which survives to the present day among certain of the tribes of Central Africa. In late times the pillar-capitals became most elaborate (as at Philae and Esneh) with occasional tasteless interpolations of classical details. The later temples like Edfu or Denderah are, however, extraordinarily imposing in spite of the bad " baroque " taste of their details.

This impressiveness belongs to the spirit of Egyptian architecture, with its straight lines and its great heights. Equally characteristic are its dim obscurities which afford so grateful a retreat from the heat of the sun and its queer secretive passages and stairways to roofs, hidden in the thickness of the great stone walls. It is a very simple style of building, merely a piling up of stone blocks, of pillar and architrave and roof-blocks across, in the style of a child's box of bricks. And, like this, it would easily tumble down if Egypt were a land of earthquakes, which, luckily, it is not. They have occurred, notably that which caused the vocal Memnon (p. 346). And to such rare convulsions may be attributed much of the ruin of the temples to-day; to them and to high Nile floods and their loosening effect on foundations. For most Egyptian temples are distinctly jerry-built: their foundations are as bad as they can be. The Egyptian architects seem rarely to have understood that a heavy stone building is likely to require a more solid foundation than a light brick one. The great Temple of Edfu, though late in date, gives a good idea of what a temple of the ancient period must have looked like. It is practically perfect.

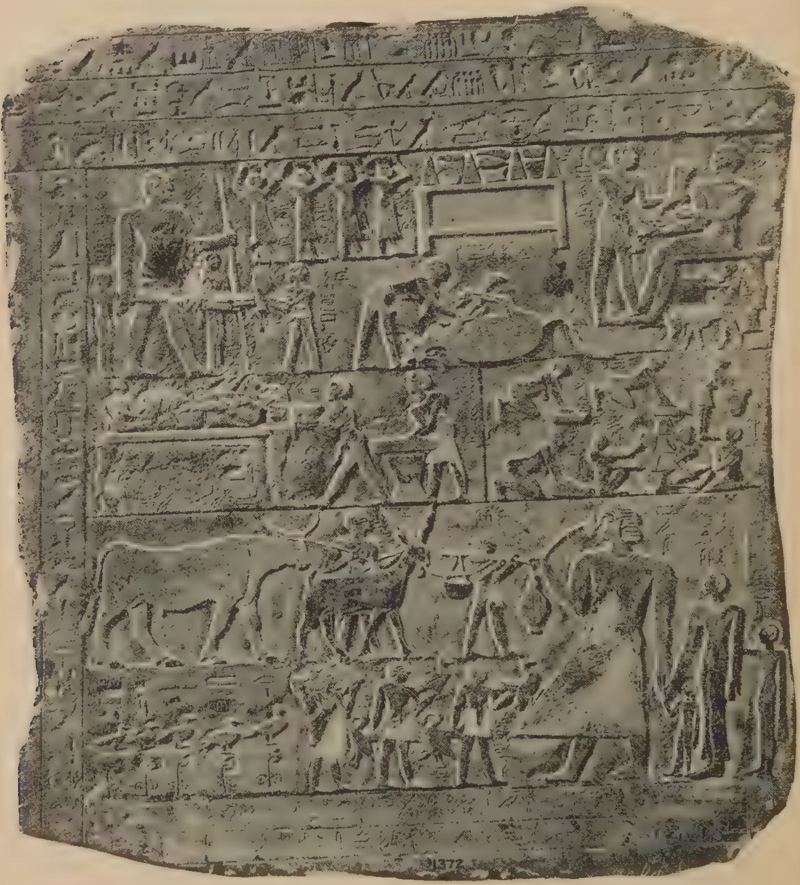
While the gods and their servants were thus housed, the king and his court resided usually in a palace, not of stone like the gods, but of painted brick and mud, like his subjects and their modern descendants. Stone was used only for the circular bases of pillars, which were usually of wood, and for an occasional door-jamb, threshold or architrave (*see* above, p. 123). The royal palaces were simply enlarged editions of the houses of the nobles, adorned like them with brilliant wall-paintings, especially at the time of the XVIIIth dynasty. A similar taste is seen in Crete at the same period.

**Painting and Sculpture.**—The Egyptians, from the IVth dynasty downwards, were in the habit of painting the bas-reliefs in their temples and tombs, and also their statues, and they seemed to have relied greatly upon paintings in bright colours to enhance the effect of the work of the sculptor. The earliest wall decoration consists of series of figures of men, animals, etc., traced or cut in outline, or sculptured in low relief, on tolerably smooth slabs of limestone; sometimes the surfaces of the slabs were prepared with a sort of limewash, and the paintings painted upon it. The skill of the painter, even in the remote period of the IVth dynasty, is marvellous, and the

86. Relief from the tomb of Ibu-nesut.
IIIrd dynasty, 3000 B.C.
[Vestibule, South Wall, No. 1267.]

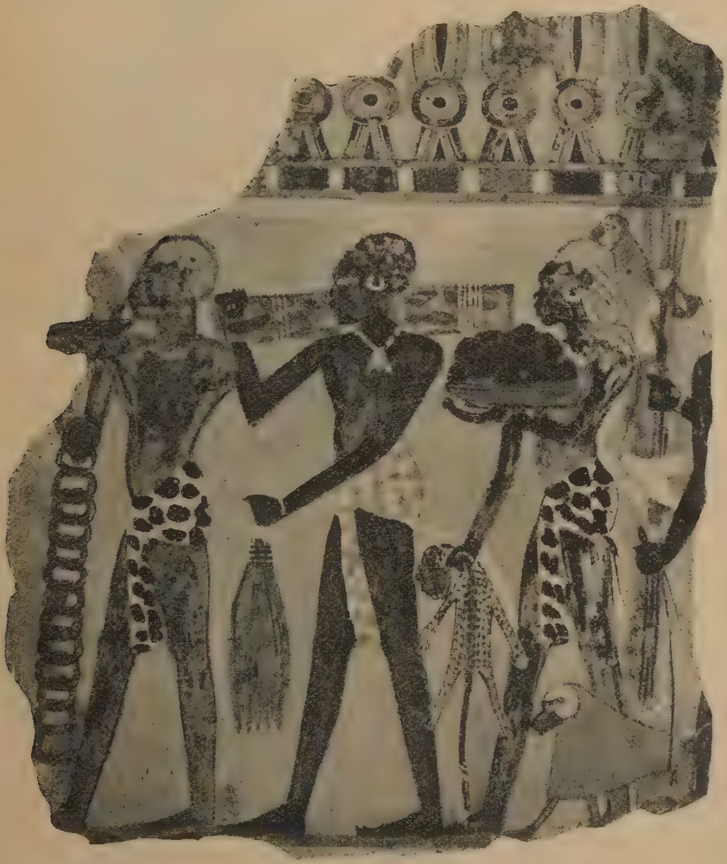
accuracy with which he represented every detail and characteristic of animate and inanimate objects is beyond praise. At all periods, however, general scenes are more or less hard in effect, a fact due to want of perspective.

The wall sculptures were of two kinds, the bas-reliefs, which was the older, and the sunk reliefs, a later invention. In the bas-relief the sculpture is raised a little above the surface of the slab, and in the sunk relief it is a little below. The sunk relief, a peculiar Egyptian invention, is one of the most characteristic features of Egyptian sculpture. Of the bas-relief there are many examples in the Egyptian Galleries of the British Museum, especially in the Vestibule at the north end of the Northern



87. Sepulchral tablet of Sebek-aʿ, an overseer of transport, sculptured with scenes representing the presentation of offerings, etc.
[Northern Egyptian Gallery, Bay 2, No. 1372.] XIth dynasty, 2300 B.C.

Gallery, where the conical stele, carved in relief with the name of King Perabsen (No. 35597), and another (No. 691) with the figure of King Sanekht (both of the IInd dynasty, *c.* 3000 B.C.), and the slabs from the tombs of Raʿ-ḥetep and Ibu-nesut



88. Wall-painting from a tomb.
*Scene:* Payment of tribute. Sūdānī men bearing rings of gold, logs of ebony, panther-skins, apes, etc.
[Fourth Egyptian Room, No. 922.]

(Nos. 1242, 1267, Figs. 159, 86) at Mēdūm and Denderah, of the IIIrd–IVth dynasty, may be specially noted. The crude style of the sepulchral tablet of Sebekaʿ, of the XIth dynasty, should be noted (Bay 2, No. 1372, Fig. 87).

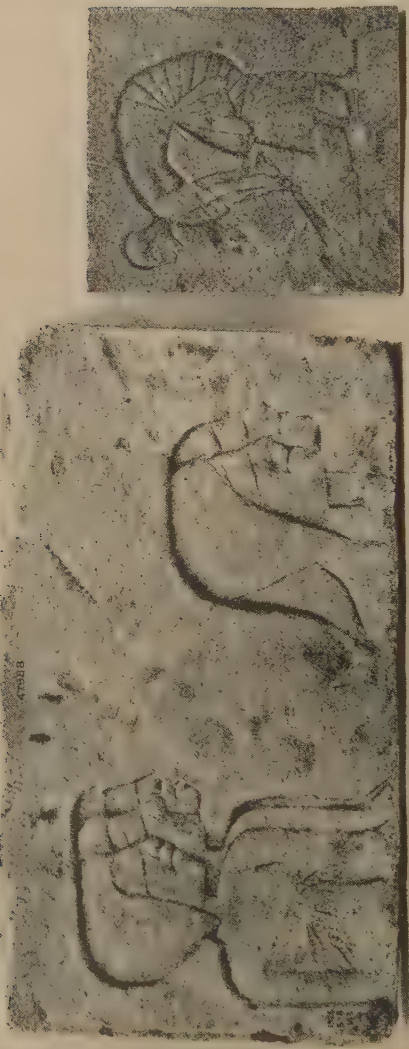
This is an example of a degenerate style, belonging to a period of civil war and comparative barbarism, which succeeded the high culture of the Pyramid builders; and preceded the renascence under the XIth dynasty. Several portions of fine and delicately painted bas-reliefs from the temple of Neb-ḥapet-Raʿ Mentuḥetep, of the XIth dynasty, at Dair al-Baḥri, which are exhibited in Bay 3 of the Northern Gallery, are worthy of careful study. A delicate low-relief under the XIIth dynasty developed into the less careful, but finely painted, style of the XVIIIth dynasty as exemplified in the temple of Queen Ḥatshepsut at Dair al-Baḥri. Then later we have the fine style of the age of Åmenḥetep III, in some of the private tombs at Thebes, succeeded by the amazingly careful work of Seti I at Abydos. Then the bas-relief disappears till the revival of the Saïte age. Examples of the sunk relief will be found in the Northern Egyptian Gallery, Bay 1. It is known already under the Old Kingdom, and is commonly found on the reliefs and sarcophagi of the XIth dynasty at Dair al-Baḥri. Under the XVIIIth dynasty it

89. Painted portrait statue of Nen-kheft-ka, a royal kinsman.
Vth dynasty, about 2700 B.C.
[Egyptian Vestibule, No. 1239.]

becomes usual, and under the XIXth practically universal. The clever way in which the sculptors manipulated the sunk relief is worthy of notice. Its main recommendation is that by its means the sculptures were protected from injury. It was a characteristic Egyptian artistic invention.

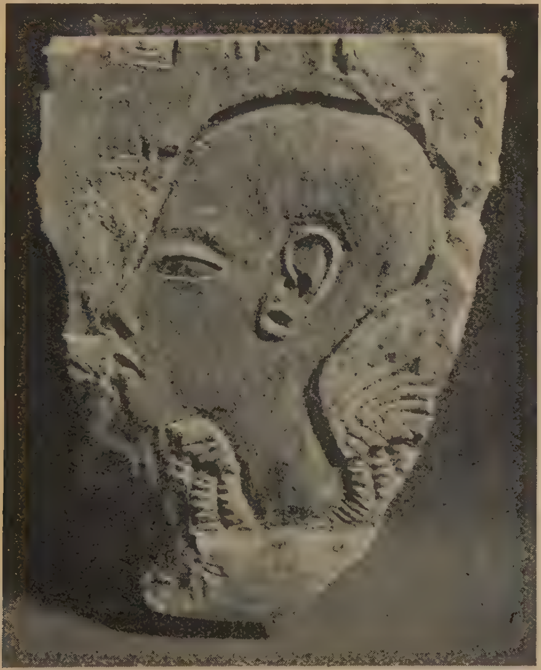
Both paintings and reliefs are unsatisfactory from the modern point of view, for while the head is given in profile, the eye is represented as if the figure were in a full-faced position. A front view is given of the shoulders, but the view of the other portions of the body is a mixture of profile and full face. These facts are calculated to give a false impression of the skill of the painter and sculptor, which, as is admitted on all hands, was very great. And yet the impossible convention of the Egyptian relief-picture of the human figure grows upon us as we contemplate it, so that we soon get used to it, and it no longer strikes us as *outré* or absurd. Attempts were not seldom made by ancient sculptors to correct this impossibility, with the sole result of producing a figure with deformed shoulders that is much less convincing than the plain convention. Painting on the flat wall without relief is characteristic of the XVIIIth to XXIst dynasties and is exemplified in the Fourth Egyptian Room, Cases F and L. The painting is in distemper, not fresco. Of such wall-paintings from tombs, depicting scenes of tribute-bearers, offerers, etc., the British Museum has the finest existing collection, which admirably illustrates this phase of Egyptian art (*cf.* p. 177, Fig. 88).

The artist was already at a very early period fettered by tradition and conventionality, especially in matters relating to religion and the king. We see this in one of the oldest royal figures in the round known to us, the statue of King Žoser, discovered lately at Ṣaqqārah. He sits in the stiff hieratic attitude which royal statues preserved to the last except in the time of Akhenaten. On his head is the earliest form of the great folded linen headdress or *nemmes* (a bag for the hair or wig, to protect it from Egyptian dust), which we see in so many later statues. Despite its formality, there is no doubt that the portrait was a genuine attempt at reproducing the dead king's lineaments. And very shortly, under the IVth dynasty, we find that the famous Egyptian art of portraiture (already foreshadowed by the wonderful little ivory figure of a king of the Ist dynasty (No. 37996, Fig. 8) has fairly begun. A fine portrait-statue of the Vth dynasty is that of Nen-kheft-ka, from Dashasheh (No. 1239, Fig. 89). Egyptian art was always distinguished by accurate portraiture, whereas that of Greece was not specially so, and that of Assyria had absolutely no notion of individual portraiture; everybody—men, kings, and gods—



90. Examples of relief-sculpture in the Amarna style: from tombs at al-ʿAmarna. (Nos. 47988, 47989, Fifth Egyptian Room.)

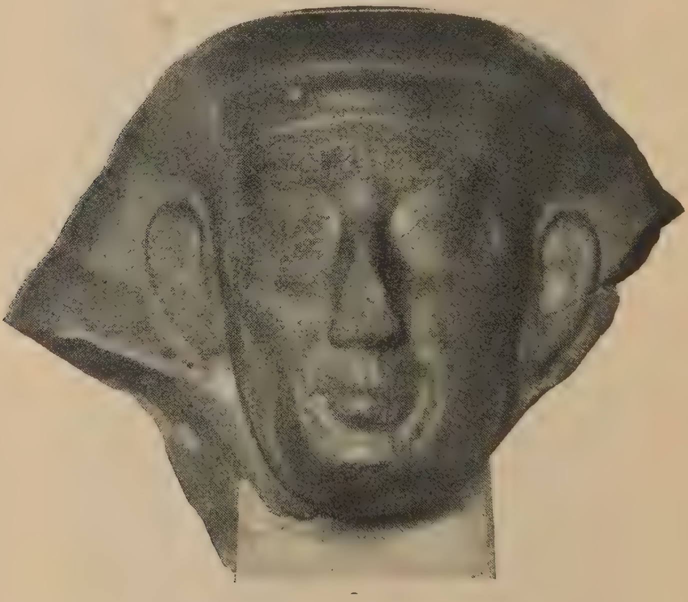
were all as alike as sheep. In Egypt, in the case of kings, the portrait was idealized, especially when, as was usually the case, a god was represented with the features of the reigning monarch. But this was not till the XVIIIth dynasty and later, and the truth of the portraits of the early kings and of private persons in all ages is obvious. This skill in portraiture is naturally more visible in the round than in relief sculpture. The arms, hands, and legs of the figures were evidently regarded as of little importance, unworthy of being characterized. Only in the case of dwarves (often represented) do we find physical peculiarities deliberately depicted. Animals were always depicted with more freedom than men, especially those without any religious connexion. Yet there is never anything sketchy or impressionistic in an Egyptian representation of an animal, as there often was in the contemporary art of Minoan Crete. Egyptian butterflies are as accurate and as clearly cut as the coloured illustrations in a modern work



91. Portrait of a young Noble: ʿAmarna (*c.* 1370 B.C.)
[No. 52943.]

on natural history: the Minoan hardly distinguished them from flowers. In small art, such as sketches on ostraka, and so forth, we see great freedom permitted, and humour often evinced, as was possible in pure *genre* subjects without magical or religious intent.

In the reign of Åmenḥetep IV or Akhenaten, about 1370 B.C., there was a revolt against the conventional forms of painting and sculpture approved by the priests. The tendency to this revolt had been growing during the XVIIIth dynasty, partly owing to Minoan (Cretan) influence, and partly to an idealistic movement in religion, the monotheistic cult of the *Aten* or solar disk, already mentioned, which, of Heliopolitan origin, had commended itself to the court of King Åmenḥetep III. His son introduced the new doctrine in art as in religion officially, and for about twenty years at most the new ways were followed, including almost complete freedom in art. But they did not find favour among the people generally, and, when the king died, traditionalism promptly reasserted itself, and the new capital which he founded on the site called al-Amarna, near the modern village



92. Head of an old man. XXVth dynasty.
[No. 37883.]

of Hagg Qandīl, where most of the relics of the new art have been found, fell into ruin, and its splendours were forgotten, so that the new style had not the time to establish itself as the norm. But it left its mark on Egyptian art, and the influence of Amarna is seen well on into the XIXth dynasty and was never, in spite of baroquery and degeneration, wholly lost. There had not been time to kill the ancient conventions, so these, of course, returned in full vigour and persisted till the end. After the destruction of the Amarna movement art degenerated steadily, except for sundry local recoveries in the reigns of Seti I and Rameses III. The nadir was reached under the XXIInd dynasty. Under the XXVth a new wind began to blow throughout the land from the north. Memphis, instead of Thebes, soon to be destroyed by the Assyrians (663 B.C.), became the centre of a new artistic school which took its inspiration largely from the extant works of the time of the Pyramid-builders. We see this new spirit at work soon at Thebes, where princes had themselves commemorated by portrait statues, of which there is one head, of an unknown old man, in the British Museum, in white crystalline limestone of remarkable force and character (No. 37883, Fifth Egyptian Room; Fig. 92). These XXVth dynasty portraits of the neo-Theban school mark a definite return to fine art. And the XXVIth dynasty, the period of the Saïte kings, is remarkable for its beautiful works of art, of a more delicate type than any before, yet clearly owing its inspiration to the robust old art of the IVth and Vth dynasties. So much is this the case that a definite and formal *archaïsm* is observable, just as in the case of Rome where in the early Imperial period archaïstic Greek statues, *i.e.*, statues copied or adapted from genuinely archaïc ones, were very popular. In Egypt Saïte

93. Archaïstic statue of Tjaisi-nemau. XXVIth dynasty. [No. 1682.]

archaïsm sometimes went to extreme lengths, as in the case of the statue of Tja-isi-nemau (No. 1682, Egyptian Gallery; Fig. 93), which but for its inscription could hardly be distinguished from a statue of the VIth dynasty, two thousand years before.

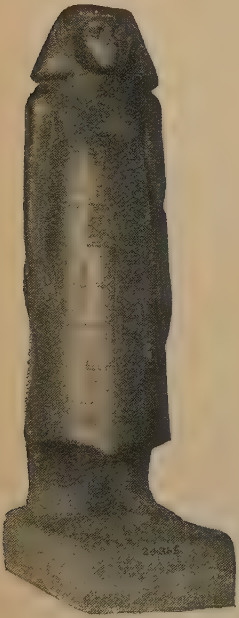
The Saïte style became more refined and precious under the last native kings in the fourth century, and Ptolemaïc art, sometimes fine, often clumsy, marks a certain return to the ideals of the imperial Ramesside epoch. Under the Romans the final degeneration began, and finally all that remained of Egyptian art were one or two decoration-motives of religious origin, like the ☥, or symbol of "life," preserved in the so-called art of the Christian Copts.

94. Figure of a Princess.
IVth dynasty.
[No. 24619.]

95. Alabaster figure of a priest seated on a throne with steps.
VIth dynasty. [No. 2313.]

Among early portrait figures in the British Museum may be mentioned the ivory figure of a king, wearing a robe of elaborate pattern (No. 37996; Table-case E in the Fifth Egyptian Room; *see* p. 167); the statue of the official Nefer-hi of the

IIIrd dynasty (No. 24714, Wall-case No. 206, Fifth Egyptian Room); the statue of the shipbuilder Bedja son of ʿAnkhu (?), of the IIIrd dynasty (No. 171, in the Egyptian Vestibule, *see* p. 26), that of an unnamed lady, probably a princess of the IVth dynasty (No. 24619; Fourth Egyptian Room), in alabaster (Fig. 94); the statue of Nen-kheft-ka, of the Vth dynasty (No. 1239, in the Egyptian Vestibule, *see* p. 166), and the crude little alabaster figure of a Vth–VIth dynasty priest (No. 2313; Fig. 95).

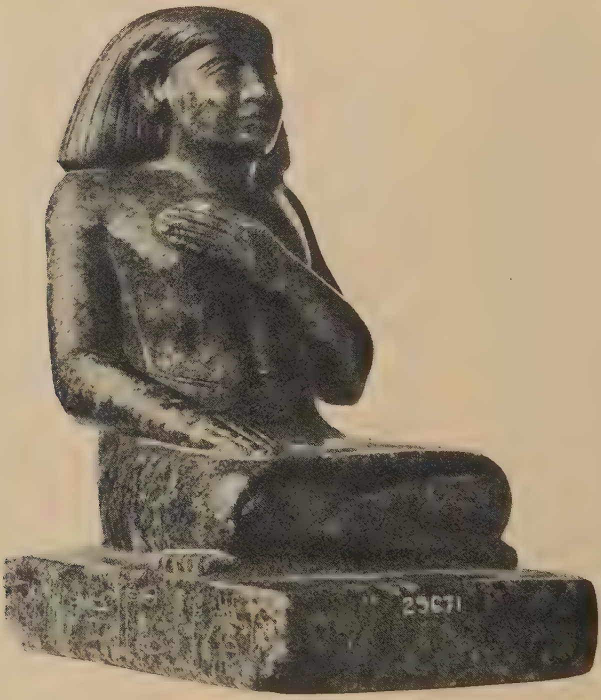


96. Figure of Ptaḥ-em-sa-f-senbtefi. XIIth dynasty. [No. 24385.].

In the Fifth Egyptian Room is exhibited a typical series of figures in stone which illustrate the work of the period between the IIIrd dynasty and the Roman Period. Special attention may be given to the figure of a princess (No. 24619) already mentioned, the two figures of the XIth dynasty chief Meri (No. 37895–6); the XIIth dynasty Ptaḥ-em-sa-f-senbtefi, in red quartzite (No. 24385; Fig. 96); the diorite statuette of Sebek-nekht (XIIth–XIIIth dynasty), No. 29671 (Fig. 97); the figure of Queen Teti-shere, wife of Seqenen-Raʿ II (No. 22558; Fig. 180); the portion of the head of a bald-headed old man, wearing what is left of his natural hair at the sides (XVIIIth dynasty, from Dair al-Baḥri No. 43132); the head of a priestess of the same period also from Dair al-Baḥri (No. 41644); a terra-cotta portrait head of the XVIIIth dynasty (No. 21820); the slab with seated portrait figure of King Ȧmenḥetep III from al-Amarna (No. 57399) and that with a figure of Akhenaten, also seated (No. 24431); the bas-relief head of a young noble of the Amarna Period (No. 52943); the squatting figure of Ati, an official of King Piankhi, dated in the fifteenth year of Shabaka (701 B.C., No. 24429); the seated figure of Ḥarua, one of the officials of Queen Amonirdis (No. 32555); the head of a priestess of the Ptolemaïc Period (No. 57355), and the two figures of officials of the Roman Period (Nos. 22750 and 34270). Standing by themselves as a works *hors concours* are the portrait of an old man (No. 37883), mentioned on p. 171 (Fifth Egyptian Room), and the magnificent green slate portrait of a monarch of the Tuthmosid family (XVIIIth dynasty), either Tuthmosis III or Hatshepsut (*c.* 1500 B.C.), in the Fourth

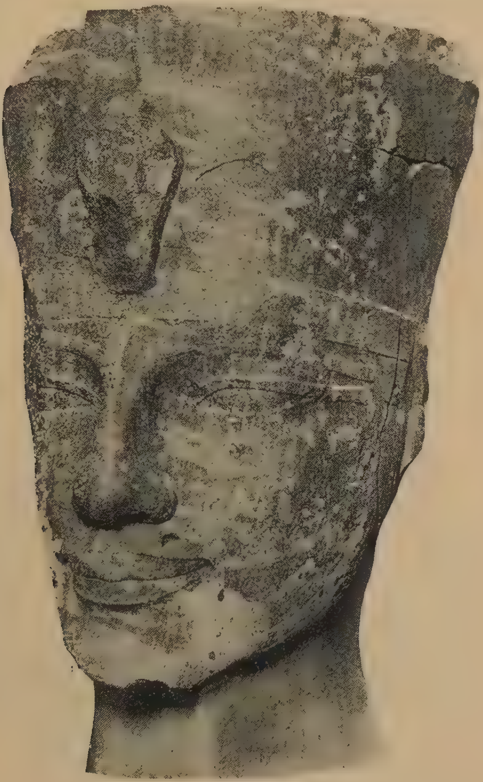
Egyptian Room (No. 986, Fig. 183). The quartzite head of Åmenḥetep III (No. 30448) in the Fourth Egyptian Room is of interest artistically on account of its unusual style.

In the Northern and Southern Egyptian Galleries among the finest examples of large statues may be mentioned the three grey granite statues of King Senusret III, 2000 B.C., each of which represents the king at a different period of his life (Nos. 684–6; *see* p. 319); the dark granite head of Åmenemhet III, of the XIIth dynasty (No. 1063, Fig. 170); the red granite statue of Sekhem-Raʿ-uadj-taui, a king of the XIIIth dynasty (No. 871, Fig. 174); the heads of Åmenḥetep III, 1450 B.C. (Fig. 98), and the white limestone statues of an official and his wife, of very fine work (No. 36). Of smaller works of the same period may be specially mentioned the portrait figures of Hatshepsut's vizer Senenmūt and of one of his successors,



97. Diorite statuette of Sebek-nekht.
XIIIth dynasty.
[No. 29671, Wall-case, Fifth Egyptian Room.]

Menkheperraʿ-senb (Nos. 1513, 174, 1708); the second holds the young princess Nafruraʿ, who wears a beard, since she is represented in the guise of the young god Khons. In later times may be mentioned specially one or two portrait figures of the XXVIth–XXXth dynasties, notably that of a certain Nakhtharehbe (No. 1646), and an unnamed figure (No. 37894, Fig. 99) which is interesting as a good example of a face with the "archaïc smile," which was borrowed by the Egyptian sculptors towards the end of the XXVIth dynasty from the sculpture of archaïc Greece, especially that of Cyprus, then an Egyptian possession (568-525 B.C.). Two remarkable little portraits, one of Psammetichus I (663–609 B.C.), the other of

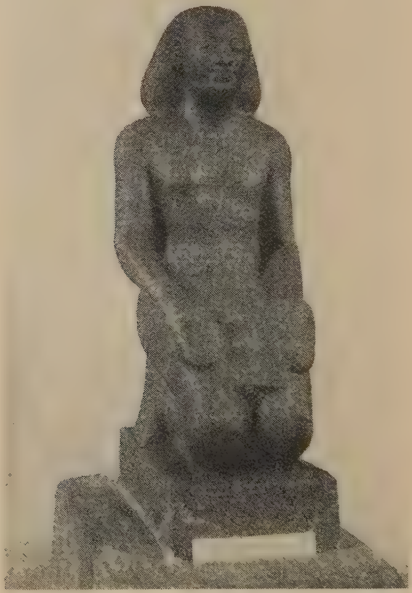


98. Head of a colossal statue of Åmenḥetep III, 1400 B.C.

[Northern Egyptian Gallery, Bay 4, No. 6.]

Nakhtenēbef (378–361 B.C.), both on intercolumnar slabs of basalt from temples (Nos. 20, 22), should be noticed; also the archaïstic statue, No. 1682 (*see* p. 172). Very fine is the granite statue of Isis holding a figure of Osiris between her wings (No. 1162; Fig. 100).

The great majority of the portrait statues were funerary, and of course the majority of them, like the stelae or memorial stones, were kept in stock by funerary masons, who merely added the names of deceased persons to them after they were sold, and sometimes forgot even to do this, so that we have them with gaps left for the names or uninscribed.

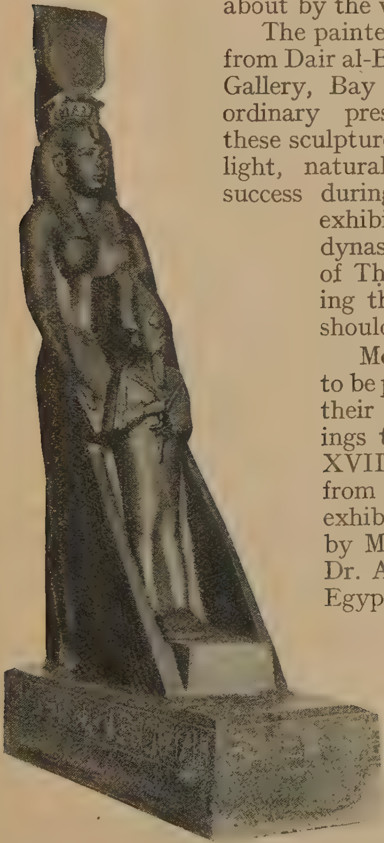


99. Kneeling statue of a man, shewing the "archaïc smile." [No. 37894.]

The funerary stelae (*see* p. 260) date mostly from the XIIth and XVIIIth–XIXth dynasties and from the XXVIth to the Roman Period. Some few are distinguished by a good style of art; No. 989 in the Egyptian Gallery is good; it shews the deceased offering to the monarchs Ȧmenḥetep I and Ȧʿahmes-nefretiri, as tutelary spirits of the Theban necropolis, who are shewn seated beneath a palm tree. This was given by Mr. Howard Carter in 1926. Some of the early stelae of the XIth dynasty are very curious on account of the strange naïveté of their art (Fig. 87). One of the XXXth dynasty (No. 1659) shews the freeing influence of Greek art in a figure whose gown is blown about by the wind.

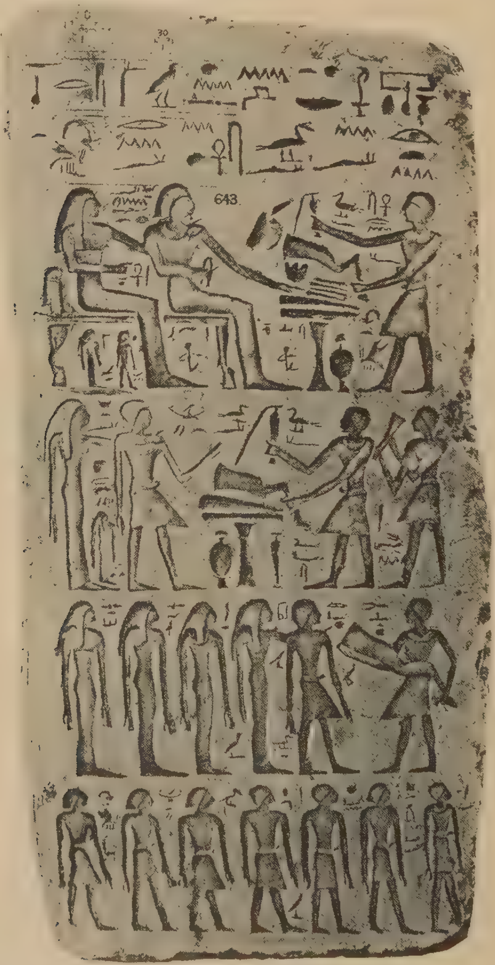
The painted reliefs of the XIth dynasty from Dair al-Baḥri are shewn in the Egyptian Gallery, Bay 3; remarkable is the extraordinary preservation of the colour in these sculptures, which have resisted modern light, natural and artificial, with entire success during the twenty years of their exhibition. The fragments of XIIth dynasty painted relief from the tomb of Ṭhutiḥetep at Beni Hasan, shewing the chief's palanquin (No. 1149) should be noticed.

Most of the stelae were intended to be painted, and many still preserve their colour. Of distemper paintings those from tomb-walls of the XVIIIth and later dynasties and from house-ruins at al-Amarna are exhibited, with some modern copies by Mrs. N. de Garis Davies (lent by Dr. A. H. Gardiner), in the Fourth Egyptian Room. Some painted stucco pavements from Amarna are in the Fifth Egyptian Room. As has been said, Egyptian painting of this kind was not executed in fresco, but in distemper, whereas the Minoan Cretan painting was in true fresco. The British Museum collection is the finest outside the Theban tombs themselves, and gives an extremely good idea of Egyptian painting, *c.* 1450 B.C. (XVIIIth dynasty). Specially notable are the well-known pictures of the fishing-party with hunting cat, the numbering of the oxen and the geese, the bringing of tribute by Semitic chiefs, and the chariots and horses (Cases F and L).



100. Statue of Isis, holding a figure of Osiris. Dedicated by Shashanq, a high official. XXXth dynasty.
[Southern Egyptian Gallery, Bay 28, No. 1162.]

This representation of the horse and chariot is probably the oldest existing in Egypt, as they had not been introduced from Asia much more than two centuries before. Special attention should be directed to the fine series of reproductions by Mrs. de Garis Davies (given or lent by Dr. Gardiner), exhibited in the Egyptian Gallery and Fourth Egyptian Room, notably those of paintings



101. Stele set up by Seḥetep-ib to the memory of his father Khensu-user and his mother Nekhti-ʿAnkh.
[Bay 3, No. 643.] XIth or XIIth dynasty.

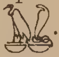
from the tombs of Senenmut (1480 B.C.) and Rekhmireʿ (1440 B.C.) depicting Minoan ambassadors from Keftiu (Crete), and that of a goat and dog in a desert wadi, from the tomb of Qenamon at Thebes (*c.* 1440 B.C.), which shews distinct traces of Minoan influence. Examples of earlier (XVIIIth dynasty) and later (XXth dynasty) date are also shewn.

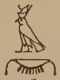
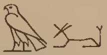
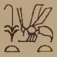
The art of the illuminator of funerary papyri will be found illustrated on pp. 80 ff., 207 ff.

# CHAPTER VI.

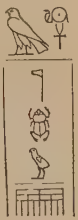
## THE KING AND HIS CHIEF OFFICERS OF STATE AND SUBJECTS. MILITARY SERVICE.

**The King** of Egypt was originally absolute master of the country, which had been given to him by the gods, and of every man, woman, and child, and of everything in it from one end to the other; and in theory this was still maintained in later times, although it had ceased to be true at the close of the Old Kingdom. He was theoretically the son of Ḥaruēr, *i.e.*, Horus the Elder, the sky-god (whose attributes were, at a later period, usurped by Raʿ or Reʿ, the Sun-god), and was declared to be of the very substance and essence of the combined deity, Raʿ Horakhti. Under the Old Kingdom the king was believed to be a god, and was worshipped as a god, and even when this fiction had became a mere *façon de parler*, his statues and figures were placed among the statues of the gods, and with them still received official adoration. In early days men lived by his grace only, and at a word from him they were slain. The basilisk or uraeus on his forehead was the symbol of the king's power of killing. In short, the Egyptians were originally serfs and bondmen of the king, the counterpart, image and symbol of the god of the sky. But as early as the XIIth dynasty, if not before, this state of things had altered, and what may be called constitutional development had began in Egypt. The growing power of the great local feudal lords, the "chiefs of the nomes" (p. 14), reduced the king at the end of the Old Kingdom to a political nullity, the puppet of rival barons. The royal power was partially restored by the victory of one local noble family over the rest, and its accession to the royal dignity. But the other local chiefs still continued powerful till about the middle of the XIIth dynasty, when the king was strong enough to displace them by a local system of sheriffs and royal officers throughout the land. This organization survived the troubles of the Hyksos invasion and developed into the bureaucratic system of the New Kingdom with its viziers, mayors, scribes, and so forth. The local prince only held real power when he was also a royal official. The king himself only held real power when he was a dominating personality. A weak king was the slave of court or priesthood or of both. In no case, though nominally still a god, did he occupy the tremendous position of the divine Pharaoh of the Old Kingdom. Apart from his real, though unspoken, loss of prestige, the world was now smaller; there were other kings in the world besides him, in Babylonia, for instance, and of the Hittites, and with them he had to discourse as an equal; they had to be his "brothers" as they are still in the official phrase "*Monsieur mon frère . . . je suis de Votre Majesté le bon frère, N. or M.R.*" The king of Egypt was now only one of the international family of kings. Internationally, he was no more than any other king. At home, though still officially a god (which no other king, Assyrian or Hittite, ever was) his divinity was but a formal title, and meant no more than "Divus" in the Roman imperial titulary.

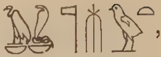
He possessed five great names or titles: 1. A "Horus" name, as the descendant of Horus. 2. A "Nebti" name, as representative of Nekhebit and Uadjit or Uažit (Bouto), the great "ladies" (*nebti*) or goddesses of the South and North, represented as a vulture and an uraeus, each on the sign "lord": .

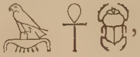
3. A "Horus-of-gold"  name. This did not originally mean "Golden Horus," though no doubt it was so interpreted in later times. The symbol for "gold" beneath the hawk of Horus in this case signifies the god Set, whose town was Nubit or Umbit (Ombos), the "golden." The whole title then celebrates the king as the Horus (triumphing) over Set. This again is probably a combination of two names: the Horus name and the Set name. For under the IInd dynasty the king also possessed a Set name, as Set was a great god and had not then perhaps became so entirely connected with evil as he was later; the king could be a servant of Set as well as of Horus. Under the IIIrd dynasty we find a joint Horus and Set name, , and this probably, when Set had come to connote nothing but evil, became the "Horus-over-Set" name, later the "Golden Horus." 4. A Nsut-Biat  (Insibya: a Babylonian transliteration) name, as king of the South (*Nsut*) and King of the North (*Biat*). 5. A Son of Raᶜ name, or personal name of the king. Thus, the five names of Senusret III were:

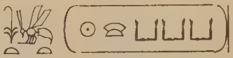
Horus name, NETER KHEPERU. This was placed in a *serekh* thus:—

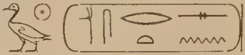


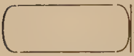
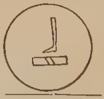
The Horus name is sometimes called the "banner name"; the *serekh*, however, is not a banner, but a representation of a building of a funerary character.

Nebti name, NETER MESUT , "Divine of Births."

Horus-over-Set name, ʿÅNKH KHEPER , "Life-becoming."

Insibya name, KHAʿ-KAU-RAʿ , "The Doubles of the Sun-god appear." (The name of the Sun-god, Raʿ, though pronounced last, was written first always, *honoris causâ*.)

Son of Raʿ name, SENUSRET , "Usret's man."[1]

The oval in which the fourth and fifth names are placed, , is called in Egyptian *shenu*, "circle," and is commonly known nowadays as the "cartouche," on account of its supposed resemblance to an old-fashioned cartridge. It was originally circular in form, the shape assumed later by the signet ring, but originally representing a seal-cylinder (*see* p. 188), rolling over a clay sealing. The seal-cylinder bore the king's name, and under the Ist dynasty we have the sign used for a seal, on the ivory lid of the box originally containing, as its description tells us, the "Golden Seal of Judgment of King Den," exhibited in the Sixth Egyptian Room, Case D, No. 35552. Besh, a king of the IInd dynasty, appears to have been the first to use the sign to contain the royal name, thus , and when the circle had to be lengthened to accommodate larger names, so began the cartouche. Another common title of the king, in much later times, was PER-ʿA , *i.e.*, "Great House," pronounced **Perō*, which we find in the Bible under the form of "Pharaoh." It is analogous to the Arabic phrase *Bab ʿali*, "Lofty Gate," used in Turkish to signify the Government and usually translated "Sublime Porte." By an official fiction, the king being divine was believed to consort with his queen as an incarnation of Raʿ, so that Raʿ's son might always sit on the throne of Egypt. The statues of Raʿ, being inhabited by his doubles, were endowed with the "protection of life," and this they were thought to transmit to their human counterpart, the king, by resting their hands upon his head, or by drawing them over the back of his head and down his back. The king performed the ceremonies of the "divine cult" daily, and as a result he drew from the god each day a new supply of the "protection of life," which justified him in adopting the title "Given life, like Raʿ, for ever," .

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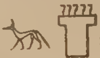
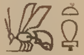
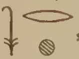
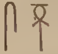
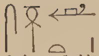
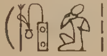
[1] Usret was a goddess, a form of Isis.

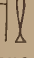
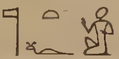
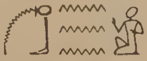
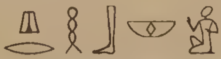
The Queen was called either the "god's woman" , (the "god" being the king), or the "king's woman" , or , "King's Great Woman," but she possessed several other titles.

The local noble was called Erpaʿti Ḥetiʿa, commonly written , "Hereditary Chief." Under the bureaucratic regime the chief royal officer was the Vizier or Žat (Djat), , "the Man" (as opposed to "the god," *i.e.*, the king), whose office was sometimes doubled, the Northern Vizier exercising authority from Memphis, the Southern Vizier from Thebes. The Theban Vizier also commonly bore the title , Mer-no (originally Imira-nut), or "Mayor of the City," *i.e.*, Thebes, the capital. In early days the Southern nomes were ruled by a noble who usually bore the title of "Great One of the Southern Thirty" (which we cannot properly explain), or "Keeper of the Door of the South," which is understandable. His seat was usually at Yēb or Elephantine. Under the XVIIIth dynasty Nubia was entrusted to a special Governor-General, who bore the title "King's Son of Kush," and was very often a royal prince, and the Southern Egyptian nomes were given to the Theban Vizier. By royal favour the position of vizier could be handed on from father to son, but policy usually forbad this for more than two generations. The Theban Vizier was the senior and practically the superior of his Memphite colleague. The whole administration was under him, except the power of the purse. The king's Treasurer or "Controller of the Double White House" , Mer-perui-ḥež, was responsible only to the king, and to him the vizier had to go for gold. Under him were the stewards of the vast royal estates, the "national" domain. The local administration varied in character, being sometimes military, at strategic points, in others civil, exercised nominally through local chiefs, who were controlled by a royal sheriff or "herald" (*uōḥem*), with a crowd of subordinate officials and taxgatherers, officers of the negro police (*mažoi*), and others. Taxation was regular, consisting of so much weight of gold plus other tribute in kind. These were the king's dues; the temples also exacted their tithes. Justice was administered in the Vizier's Hall, since the Vizier was Chief Justice as well as governor. Later, under the XIXth dynasty, there were regular law-courts or *qenbut*, Great Courts (*qenbet ʿat*) at Thebes and Heliopolis, lesser *qenbut* at Memphis, and other cities. The Chief Judge , Sabsebkheti, was a high legal official in early days, and the "Chancellor of the King of Lower Egypt"  kept the king's seal. This dignity was held by a great many people who thus represented the king in general business. Under the Old Kingdom titles often bestowed by the king as marks of personal favour, were Rekh-Nesut, , "King's Acquaintance" (meaning that the person had been "presented at court" and whom the king knew), and Smer , or Smer-uaʿti , which mean something like "friend," and "only friend." These titles, which later fell into abeyance, were revived under the Saïtes. The addition "Real" is often found with them, so that the early Egyptians made the same difference between a Privy Councillor and a "Real" Privy

102. Seated figure of Sen-nefer, a chancellor and overseer of the palace, about 1450 B.C. [Central Saloon, No. 48.]

Councillor as the Germans did with their "Geheimrat" and "Wirklicher Geheimrat." Picturesque titles appear occasionally; thus under the XVIIIth dynasty, an official is called "the Eyes of the King in the South, and his Ears in the North," or "the Eyes of the King in Thebes." He seems to have been a royal spy who kept watch on the other ministers.

Among the civilians the scribes (, *sashu*: the ideograph represents a pen, ink bottle, and palette slung together), played the most prominent part in the administration of the country, and in all periods both "royal scribes" and "scribes" held many high offices, especially in connection with the Treasury, and with religious bodies that possessed large properties, such as the chapters of the great temples of Heliopolis, Memphis, Saïs, Bubastis, Abydos and Thebes. The temples, which under the Old Kingdom were of little importance, had under the XVIIIth come to own a large proportion of the land of Egypt: under the XXth they probably owned half the kingdom. The kings of the XVIIIth dynasty added to their domains, and more especially to those of the priests of Åmon at Thebes, enormous fiefs in the conquered land abroad as in Syria, which for two centuries brought them great riches. Their power was checked, however, by appointing the lay vizier steward of the lands of Åmon and of other lay officials and royal princes to the chief priesthoods. These lay priests, however, soon became purely nominal prelates (again like German "Bishops of Osnaburgh" and "Abbesses of Quedlinburg"), and the real priests become the real rulers of the state. A combination of the royal and chief-priestly families brought the "Priest-kings" to the throne under the XXIst dynasty, after whose time the political power of the priests declined, although they always formed a powerful class apart from the rest of the people, if not strictly speaking a caste, as Herodotus seemed to think in the fifth century.

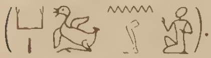
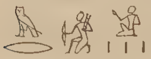
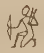
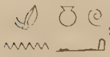
In the priesthood were the following grades: 1. The *ḥem-nŭter*, or "servant of the god" , often called prophet, since the Greeks translated it as προφήτης; 2. The *iŏt nŭter*, "father of the god" ; 3. The *uēb*, or "pure" man , a word used generally for "priest"; 4. The *Kher ḥeb*, "Lector," or "precentor" , etc. There were several kinds of minor priests, *e.g.*, the *ḥem-ka*, or "servant of the Ka," the *sem* or *setem*, the *imi ȧs*, the *imi khent*, and the ministrants in general. The title of the high priest of Memphis was "Uēr-kherp-hemtiu," *i.e.*, "Great One who Rules the Artificers" in allusion to his being priest of Ptaḥ, the Blacksmith-god of Memphis; that of the high priest of Heliopolis was "Uēr-maau," *i.e.*, "Great One of the Seers"; and that of the high priest of Thebes was "Head prophet (*hem-nŭter tepi*) of Åmon-Raʿ."

**Military service.**—The Egyptian has never loved military service abroad, and has never been a conqueror, except for a few comparatively short periods in his history, as under the XVIIIth–XIXth dynasty, and towards the end of this period the fighting force of Egypt was chiefly composed of foreign mercenaries, as it was almost wholly under the Saïtes. In early times, when a hostile force threatened the country, the head of each nome collected a number of men from his district, and armed them as well as he could, and then sent his contingent to some place appointed by the king. The peasant, or *fellaḥ*, was then, as now, a formidable opponent in a fight, when armed with a stout stick, or club, for he is, though good-natured, very quarrelsome, and much given to local feuds. He can fight well when he likes, but is unreliable. On the other hand, the native of the Sūdān was and is a very fine and steady fighter, and whenever it was possible Pharaoh stiffened his troops with regiments of Blacks as well as other mercenaries. Thus, if we may believe the account of Uni, the commander-in-chief of Pepi, a king of the VIth dynasty, his army contained Blacks from every great province of the Sūdān, and numbered "many times ten thousand." In the later Asiatic campaigns, which produced such great spoil for Egypt, but are better termed *razzias* or "military raids" than wars, black troops were largely used, and some of the finest fighters were, no doubt, of Sūdāni origin. The other mercenaries were chiefly Anatolians or Syrians; the former, and especially a tribe called the *Shardana*, being the more reliable. The Shardana formed a royal bodyguard under the XIXth dynasty, wearing a modification of their native dress and carrying their native weapons, a round shield, a long and heavy bronze sword (one, found near Gaza, is preserved in the Bronze Age collections of the Department of British and Mediaeval Antiquities) and a dagger. On their heads they wore round helmets surmounted by a crescent and ball. The name of the Syrian soldiers was preserved in later days in that of the Egyptian military class called *Khal-shereu* or, in Greek, *Kalasiries*, a word that meant "Young Syrians."

The predynastic Egyptian warrior armed himself with a short, stout stick often weighted at one end with a piece of flint or stone. Conical maceheads with disk-shaped tops and pear-shaped maceheads, of stone, were also used. A flat piece of flint, or other stone, with a roughly formed cutting edge, bound to a stick by thongs of leather, served as an axe. Double-headed axes were also known, and beautifully cut knives with finely serrated edges, spearheads, often with sharp forked blades, arrows, etc., of flint, were commonly used.

The equipment of the soldier of the Old Kingdom was simple. He wore a sort of skull cap, of leather (?), with a feather or two stuck in the top; he fought with a mace with wooden staff and pear-shaped stone head , and a bow , carrying his square-tipped flint-headed arrows in a leather quiver slung over his back, and he caught the blows and arrows of his foe on a large cow-skin shield. He also carried axes with copper blades, bound to wooden hafts with leather thongs (socketed axe-heads were not yet known to him, though already long used by the Sumerians), and under the Middle Kingdom copper-headed spears, while his leaders had short swords of copper or bronze with ivory hilts of a peculiar type (Fifth Egyptian Room, Case A). At a later period he wore a leathern shirt to protect his body, and he added to his arms a long bronze spear, a short sword, or dagger of bronze, a scimitar (of Asiatic origin), the *khepesh*, with a curved blade , and sometimes a battle-axe, usually the weapon of the officers, and often decorated with designs of animals, such as bulls, lions, or antelopes, fighting. These axes were still simply secured to their wooden hafts by means of thongs; the socket method of hafting being unused, though it must have been known well enough, as it was now in common use among all the foreign nations of Asia. (For examples of bows, arrows, daggers, spears, etc., *see* Table-case A in the Fifth Egyptian Room.) Helmets were not often worn at all; when they were they were either merely leathern caps or made of thick linen cloth. The metal helmets used by the Sumerians 1,500 years before, and now in common use everywhere else, as in Minoan Crete, were eschewed.

In the time of the later dynasties, contemporary with the kingdoms of Judah and Israel, the strength of Egypt was said to lie in her chariots and her horsemen. Cavalry in the usual sense was, however, unknown to the Egyptians, who did not usually ride the horse.

The horse and chariot were not used in Egypt before the kings of the XVIIIth dynasty began to make conquests in Western Asia. The horse was unknown to the Egyptians until introduced by the Hyksos, about 1700 B.C., from Asia. With it came the chariot ( , *uererit*), an Asiatic invention from Babylonia, where until the introduction of the horse there from Central Asia, it had been drawn by asses. For "groom" or "charioteer," the Egyptians used the Asiatic word *katjen* (). The chief Egyptian military title was , *Mermeša'u*, "Commander of Soldiers"; the hieroglyph  depicts a bowman. Subordinate officers were called , *idnu*, "lieutenant." In Saïte times there were two main bodies of native troops, the *Kalasiries* (*Khalšēre*, "Young Syrians," *see* above), and the *Hermotybies* (*Rom-djeba'*, "Spearmen"): Hdt. ii. At that time the mercenaries were either Greeks or exiled Jews.

At a comparatively early period the Egyptians began to fortify their towns with walls and strong gates, and in the XIIth dynasty King Senusret III erected a series of forts in the Second Cataract to prevent the Nubians from descending the river and laying Egypt waste. One strong fort was built near Buhen (Wādī Ḥalfah), another on the island now called Ouronarti or Gezīrat al-Malik ("King's Island," or, as we should say, "Kingsey"), one at Semnah, and another exactly opposite at Kummah. The walls were built of mud bricks, many feet thick, and long slopes cased with stone were built against them. Within each enclosure were series of chambers for storehouses and barracks, and at one corner a small temple, dedicated to the chief god of the district. Another similar series of forts was built on the frontier between the north-east line of the Delta and Syria, generally of great strength.

Warships (lit. "soldier-boats," *enmeša*, see p. 150) existed at all periods, on the Nile and the Red Sea and Mediterranean. The most important sea-fight in which the Egyptians took part was the engagement in which Rameses III (1200 B.C., or later) vanquished the confederation of Libyan tribes (*see* p. 373).

Egyptian officers and officials bore as the chief sign of their dignity a seal, either with the name of the king or their own name and title, which was used to seal (on clay) all documents. This was originally in the form of a cylinder (p. 182), but later in that of a scarab-beetle of stone or fayence (p. 218), carried on a string or ring, or else in that of a solid signet-ring. (For cylinder-, scarab-, and ring-seals *see* Table-cases A, B, G, H, and I, Fourth Egyptian Room; and a special brochure, *Scarabs*, published by the Trustees, 1928; price one shilling.)

# CHAPTER VII.

EGYPTIAN RELIGION. THERIOMORPHISM. COMPANIES OF GODS. LIST OF GODS. POLYTHEISM. CONFUSED BELIEFS. LEGENDS OF THE GODS. OSIRIS. THE JUDGMENT. THE OTHER WORLD. DOCTRINE OF RETRIBUTION. AMULETS. USHABTIS. THE SOUL.

From the evidence derived from a number of predynastic graves it is perfectly clear that the predynastic Egyptians believed in a future life, for otherwise they never would have buried with the dead food and flint weapons, etc., for the chase in the Other World; they certainly thought that the after-life would resemble the life on this earth.

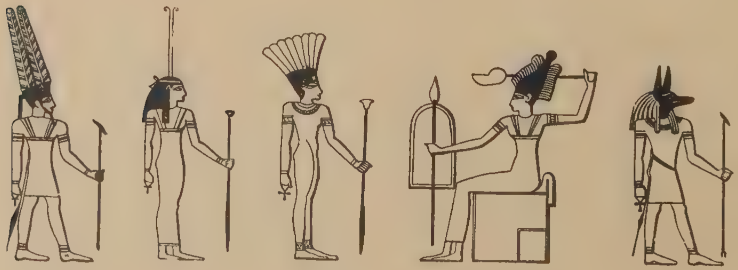
Characteristic of Egyptian religion was its theriomorphism, which was of native Nilotic (African) origin. The gods were conceded as living or manifesting themselves on earth in "theophanies," their "living images on earth," as animals, *e.g.*, the hippopotamus, crocodile, lion, bull, ram, dog-headed ape, dog, wolf, jackal, ichneumon, hawk, vulture, ibis, swallow, dove, and heron, certain kinds of snakes, uraeus, frog, beetle, grasshopper, mantis, and several kinds of fish. All the above were regarded as divine powers from the earliest to the latest times. A few of these were regarded in certain places as benevolent, in others as malevolent, powers; such were the pig, the crocodile, and the scorpion. The heavenly bodies were regarded as powers of both good and bad. Whether human-headed gods were known to the earliest Egyptians we do not know, but they certainly appeared before the Dynastic Period, and some of them, such as Osiris, may have been introduced by the early Asiatic invaders (p. 24). Often a god properly human-headed also had an animal-theophany, and is also represented with its head. Every district and every large city or town had its own object of worship, and they sometimes disagreed about their gods, as we see from the well-known story of Juvenal about the quarrel between the Ombites and the Tentyrites on the subject of crocodile-killing.

In historical times an attempt was made to group the gods into families containing husband, wife, and son; these are usually called triads, examples of which are: Ȧmon-Raʿ, Mut and Khons at Thebes; Ba-neb-Ded (Bindiḍ), Ḥet-meḥit and Harpakhrad (Ḥarpokrates) at Mendes; Ptaḥ, Sekhmet and Imḥotep (Imouth) at Memphis. Another attempt to group the gods resulted in the Ennead or Company of nine or more gods.

At Heliopolis, the On of the Bible, the priests believed in the existence of three Companies of the gods. The first Company (*paut*) was called the "Great" 𓊹𓊹𓊹𓊹𓊹𓊹𓊹𓊹𓊹𓉼𓏏, the second the "Little" 𓊹𓊹𓊹𓊹𓊹𓊹𓊹𓊹𓊹𓅪𓏏, and the third had no special title; these Companies represented the gods of heaven, earth, and the Other World respectively. When all three companies were invoked they were represented thus: 𓊹𓊹𓊹𓊹𓊹𓊹𓊹𓊹𓊹𓊹𓊹𓊹𓊹𓊹𓊹𓊹𓊹𓊹𓊹𓊹𓊹𓊹𓊹𓊹𓊹𓊹𓊹. The gods of the Great Company were: Tum, Shu, Tefnut, Geb, Nut, Osiris, Isis, Set, Nephthys; Khenti-Àmenti, Raᶜ, Horus, and Uadjit were sometimes added.

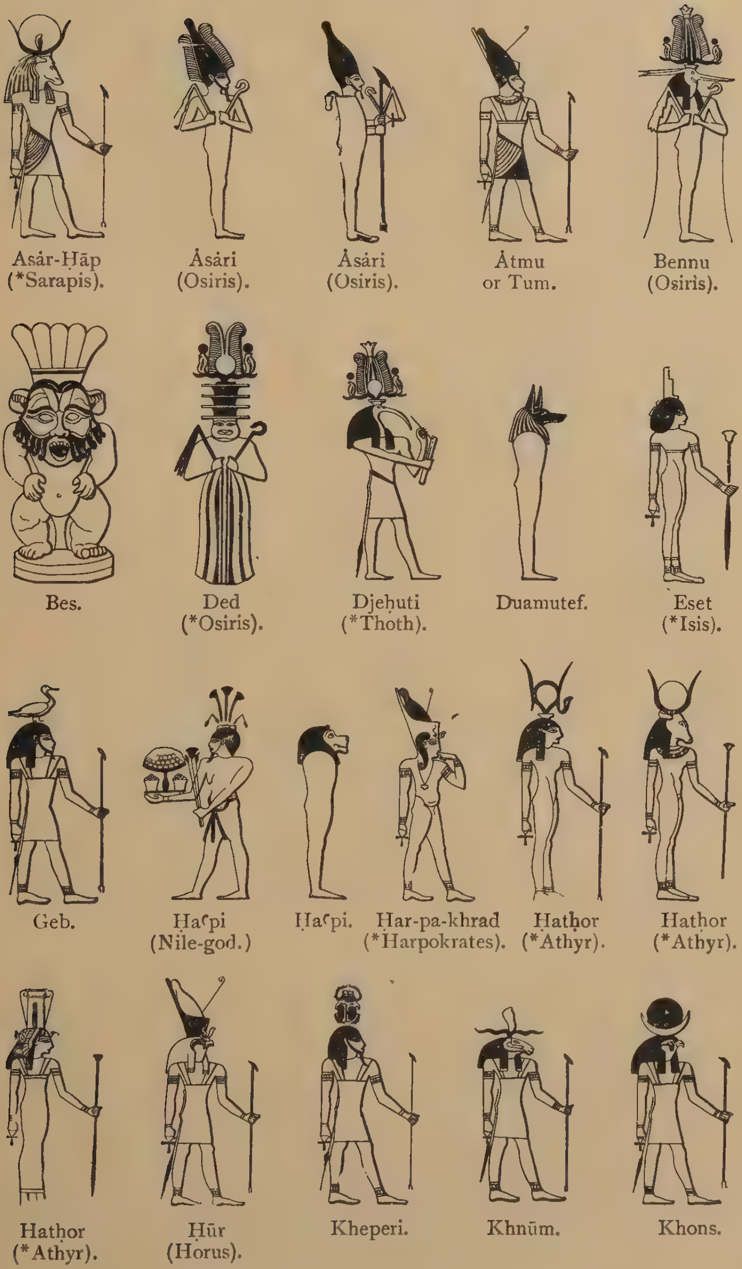
The common Egyptian word for god is NETER (NŪTER) 𓈖𓏏𓂋, of which the ideograph is the sign 𓊹; goddess is NETERET 𓈖𓏏𓂋𓏏𓆇; the plurals are NETERU (NTĪRU) 𓊹𓊹𓊹 or 𓈖𓏏𓂋𓅆𓀭𓏥 "gods," and NETERIUT 𓈖𓏏𓂋𓇋𓇋𓏏𓆗𓏥 "goddesses." The original pictures of the ideograph 𓊹 is unknown, but it is probably a flag on a pole.

The following are representations and descriptions of the principal deities and demigods, arranged alphabetically, with the Greek forms of their names preceded by an asterisk *. The visitor will find an unrivalled series of figures of most of them, with their animal theophanies in bronze, wood, stone, etc., exhibited in Wall-cases Nos. 235–247 in the Fifth Egyptian Room. Full descriptions will be found in the *Guide to the Fourth, Fifth and Sixth Egyptian Rooms.*



Amon-Raᶜ. Ànit. ᶜAnqet (*Anoukis). ᶜAnthàt (*Anaïtis). Anubis.

103. Figures of the Gods.



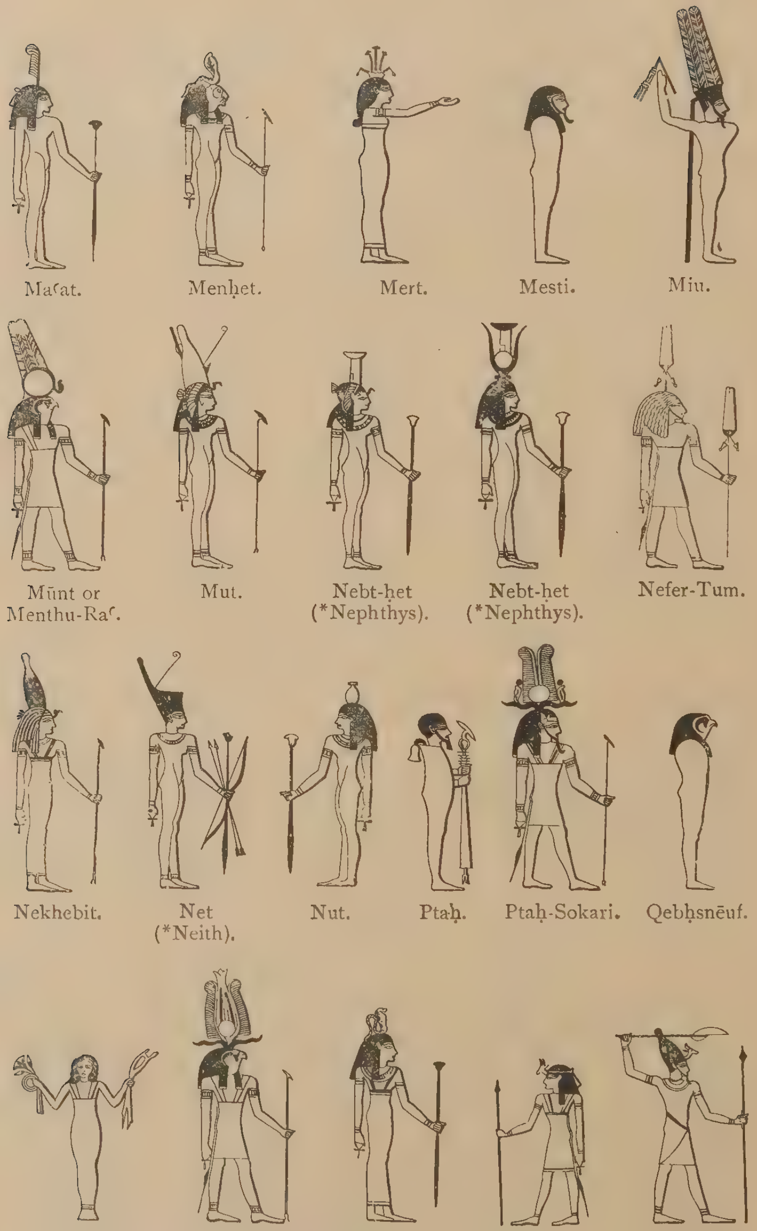
Asȧr-Ḥāp (*Sarapis).
Åsȧri (Osiris).
Åsȧri (Osiris).
Åtmu or Tum.
Bennu (Osiris).

Bes.
Ded (*Osiris).
Djeḥuti (*Thoth).
Duamutef.
Eset (*Isis).

Geb.
Ḥaʿpi (Nile-god.)
Ḥaʿpi.
Ḥar-pa-khrad (*Harpokrates).
Ḥatḥor (*Athyr).
Hatḥor (*Athyr).

Hatḥor (*Athyr).
Ḥūr (Horus).
Kheperi.
Khnūm.
Khons.

104. Figures of the Gods.



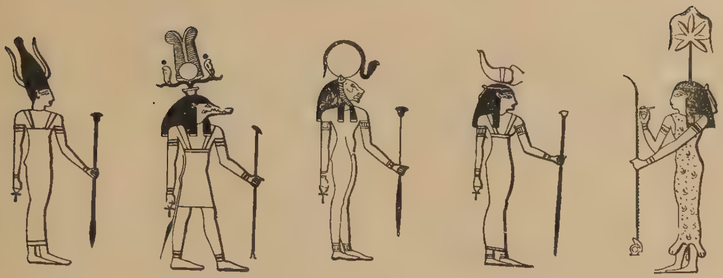
Maᶜat. Menḥet. Mert. Mesti. Miu.

Mūnt or Menthu-Raᶜ. Mut. Nebt-ḥet (*Nephthys). Nebt-ḥet (*Nephthys). Nefer-Tum.

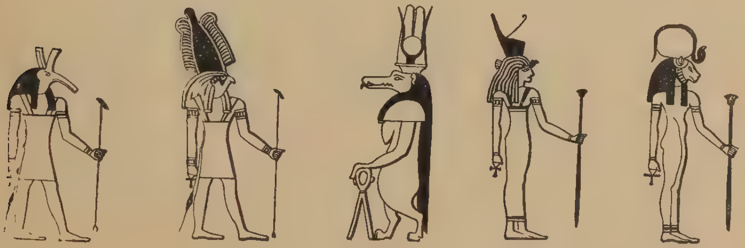
Nekhebit. Net (*Neith). Nut. Ptaḥ. Ptaḥ-Sokari. Qebḥsnēuf.

Qedeshet. Raᶜ-Ḥorakhti (Raᶜ-Harmakhis). Ernutet (*Thermouthis). Reshpu. Reshpu.

105. Figures of the Gods.

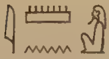
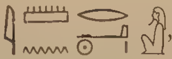


Satet. Sebek (*Souchos). Sekhmet. Selqet. Sesheta (Sefekh-ʿabui).



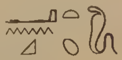
Set. Sokaṅ (*Socharis). Tauēret (*Thoueris). Uadjit (*Bouto). Urt-Ḥekau.

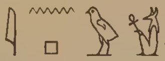
106. Figures of the Gods.

ȦMON , or ȦMON-RAʿ , human-headed, the great god of Thebes, "king of the gods" (*Amonrasontēr). Identified with Raʿ. His theophany was a ram.

ʿANDJETI, human-headed, an early form of Osiris in the Delta.

ȦNḤŪR *Onouris, human-headed, a war-god.

ʿANQET *Anoukis , goddess of the region of the First Cataract.

ȦNŪP, *Anubis, , the Jackal-god, son of Set; local deity of the necropolis at Abydos. The jackal was probably originally deified in order to placate him and prevent him disinterring the bodies of the dead and devouring them.

ASȦRI, *Osiris, , man-headed, originally a god of agriculture of Syrian (?) origin; later, by confusion with Khentiamenti of Abydos, the king of the Other World and judge of the Dead.

(ȦTEN , the god of the solar disk, was monotheistically worshipped by Akhenaten; *see* below, pp. 204, 356.)

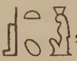
BES , human-headed, a demigod of Babylonian origin, akin to the Sumerian hero Gilgamesh; introduced under the XVIIIth dynasty, when he was not only a war-god but also the deity of fashion and adornment. Later passed into Greek iconography as the Satyr or Silenus.

BUKHE , the bull *Bouchis, theophany of Mūnt or Mentu-Raʿ at Hermonthis.

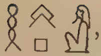
DEDŪN, *Tithōnos, , a Nubian god.

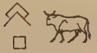
DJEḤŪTI or ŽEḤŪTI,* Thōth, , ibis-headed, the scribe-god of Khmūnu (*Hermopolis, Ashmūnain), whose theophanies were an ibis and a cynocephalous (dog-headed) ape. He was the god of writing and talking, of wisdom and discovery. The ideograph for "finding" was an ibis questing for worms with its bill; the ape was probably associated with him on account of its air of wisdom and habit of noisy talk.

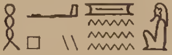
DUAMŪTEF ("Praiser of his Mother"), a divine son of Horus, son of Osiris, who assisted his father in performing the ceremonies connected with the mummifying and burial of Osiris.

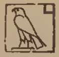
ESET or ASET, *Isis, , human-headed, the sister-wife of Osiris.

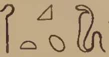
GEB , human-headed, the Earth-god.

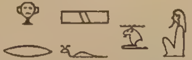
Ḥaᶜp , the divine son of Horus, son of Osiris, who assisted his father in performing the ceremonies connected with the mummifying and burial of Osiris.

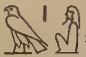
Ḥaᶜpi , the bull *Apis; theophany of the combined deity Ptaḥ-Sokar-Osiris at Memphis.

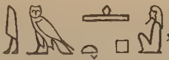
Ḥaᶜpi , the Nile-god.

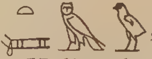
Ḥathor , cow-headed, a sky-goddess, who existed in seven forms. She was originally closely associated with Horus, as her name, "House of Horus," shews. She had many functions, and was the goddess of love as well as of the cemeteries of the dead in the desert, being thus closely parallel to the Mesopotamian Ishtar. Also she was cow-headed as a mother-goddess, and so was later identified with Isis as Isis-Hathor, human-headed.

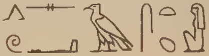
Ḥeqt ' the frog-goddess, "wife of Khnūm."

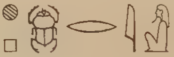
Ḥershef, *Arsaphēs, , "Terrible Face," a ram-headed god worshipped at Ḥininsu (*Herakleopolis Magna), the modern Aḥnas, where he had an oracle.

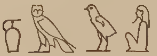
Ḥūr or Ḥor, *Horus, , existed in several forms, *e.g.*, Horus the Elder (*Ḥaroëris), Horus the Child (*Harpokrates), etc. Horus the Elder and Horus the Child, son of Osiris and Isis, were probably originally two distinct gods, the former, whose theophany was the falcon, was the sky-god, and the particular patron of the king. He is falcon-headed, whereas Harpokrates is human-headed.

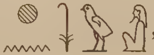
Imḥotep,* Imouthēs, *Imouth, , human-headed, a deified minister of king Ẓoser or Djeser of the IIIrd dynasty, a great architect: patron of science and medicine; identified with Asklēpios. (A real instance of a deified historical person.)

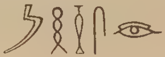
Itum or Tum, Nefer-tum , human-headed, god of the setting sun at Heliopolis: a form of Raʿ.

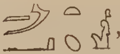
Iusaʿaset , a minor goddess of Heliopolis.

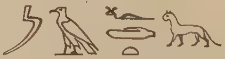
Kheperi or Khopri, the Scarab-god, , the creator of the universe. The scarab (pp. 188, 218) was the emblem of creation or coming into being, an account of the habit of the scarab-beetle of making and rolling a ball of dung in which it lays its eggs from which the young beetles spring. Identified with Raʿ.

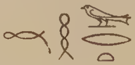
Khnūm , *Chnoumis, ram-headed, the potter-creator at Elephantine.

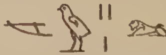
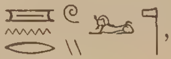
Khons , the son of Ȧmon and Mut. Like Horus he had seven forms. A moon-god: human-headed.

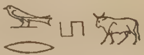
Maʿaḥes , a lion-headed god of Nubian origin.

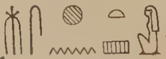
Maʿat , goddess of wisdom, right, truth, law, order, etc. Human-headed: wears an ostrich-feather (*maʿat*) on her head.

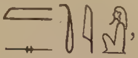
Maʿfdet , the lynx-goddess.

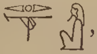
Meḥ-uēret , cow-headed, a form of Hathor.

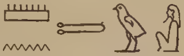
Merul , or }
Menruil , } Nubian gods.

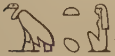
Mer-ur , the bull Mnevis; theophany of Raʿ at Heliopolis.

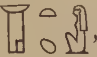
Meskhenit , goddess of birth, identified with Hathor.

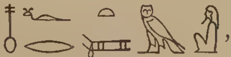
Mesthi or Imseti , a divine son of Horus, son of Osiris, who assisted his father in performing the ceremonies connected with the mummifying and burial of Osiris.

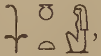
Min of Koptos , god of virility and generation; closely related to Ȧmon.

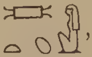
Mūnt or Menthu , an ancient war-god worshipped at *Hermonthis (Armant). Hawk-headed.

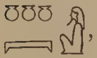
Mūt , human-headed, the consort of Ȧmon-Raᶜ. Her theophany was the vulture.

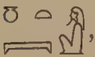
Nebt-ḥet, *Nephthys, , sister of Isis and wife of Set.

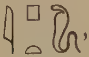
Nefer-Tum , see Itum. The lotus was his symbol.

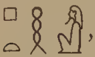
Nekhebit , the great goddess of the South represented as a vulture or serpent.

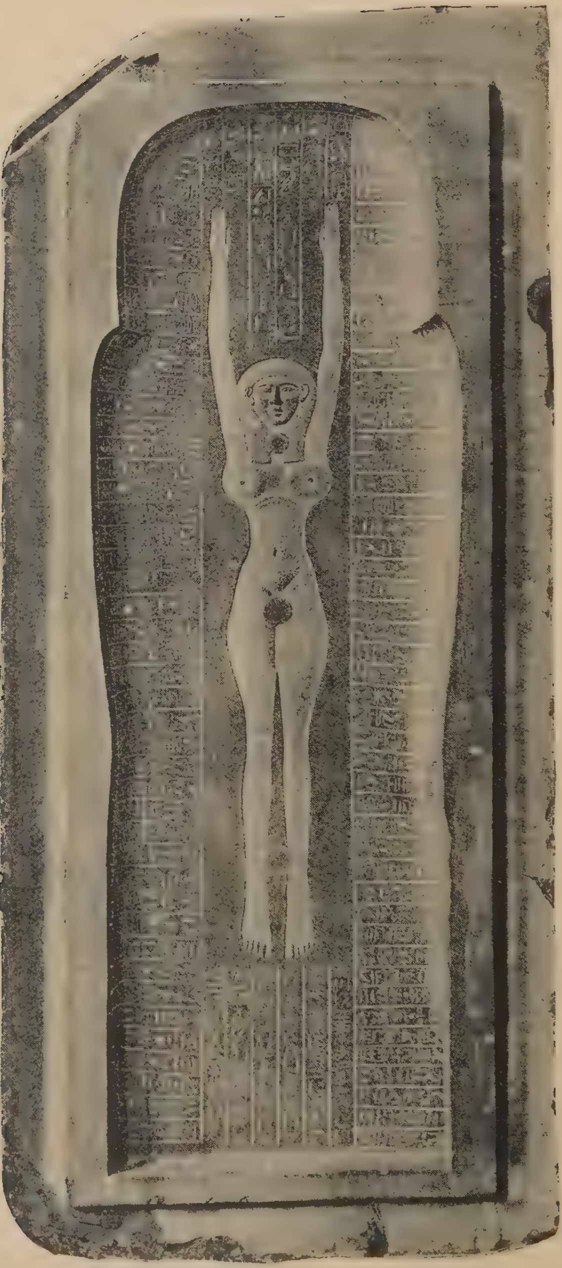
Net, *Neïth, , the war-goddess of Saïs, who existed in four forms. Human-headed: her emblem was a shield with arrows crossed behind it.

Nū , god of the primeval watery chaos out of which the world was made.

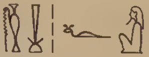
Nūt , a sky-goddess.

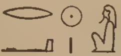
Opet , or Ȧpet, a Theban form of the hippopotamus Tauēret; local goddess of Thebes.

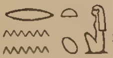
Ptaḥ , human-headed, the smith-creator at Memphis, identified by the Greeks with Hephaistos.

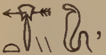


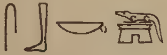
107. The Sky-goddess Nut. From the inside of the sarcophagus of Queen ʿAnkhnes-Neferibraʿ.
[Southern Egyptian Gallery, Bay 24, No. 32.]

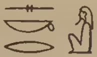
QEBḤSNĒUF  ("Pleaser of his Brethren"), a divine son of Horus, son of Osiris, who assisted his father in performing the ceremonies connected with the mummifying and burial of Osiris.

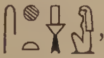
RAʿ, REʿ, or RĪʿ , falcon-headed, like Horus; the Sun-god of On (Heliopolis).

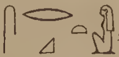
RENENIT or ERNUTET, *Thermouthis, , goddess of fertility, the harvest, etc.

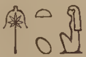
SATI , goddess of the region of the First Cataract.

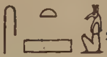
SEBEK , *Souchos, the crocodile-god of the Fayyūm.

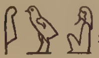
SEKER or SOKARI, *Socharis,  hawk-headed god of the dead of Memphis.

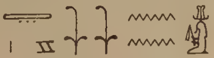
SEKHMET , a fire-goddess, the female counterpart of Ptaḥ. Lioness-headed.

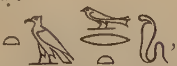
SELKIT , the scorpion-goddess; human-headed with a scorpion on her head. Identified with Isis.

SESHETA or SAFEKH-ʿABUI , goddess of literature.

SET, *Sēth, , pig-headed, the principle of Evil, and opponent of Osiris.

SHU , human-headed, the god of the air.

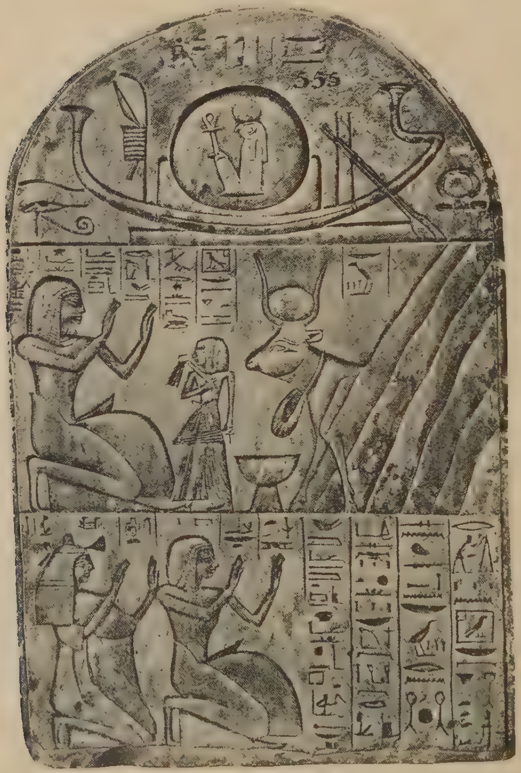
TANEN , a very ancient earth-god identified with Ptaḥ.

TAUĒRET, *Thouēris, , "the great one," the hippopotamus-goddess, represented as a hippopotamus erect, not as hippopotamus-headed. Identified with Hathor.

TEFNUT, lioness-headed, a rain-goddess.

UADJIT, UTO, *Bouto, , the great serpent-goddess of the North.

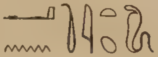
UBASTET or BAST, *Bubastis, , cat-headed, the great goddess of Bubastis; a form of Hathor.

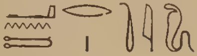


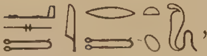
108. Sepulchral stele of Khāʿ-Bekhnet, with scenes representing the deceased worshipping Raʿ and Hathor. [Bay 17, No. 555.] XIXth dynasty.

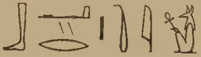
UPUAUT, *Ophoïs, , the wolf-god, a friend and companion of Osiris and brother of Anubis: like the jackal, a cemetery-god, and for the same reason, at Aṣyūṭ or Siūt (*Lykopolis).

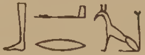
## FOREIGN GODS AND GODDESSES.

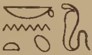
ʿANATHI, *Anaïtis, , a goddess of Syrian origin.

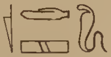
ʿANTHRETHI , goddess of the Hittites.

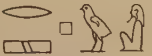
ʿASTHÅRETH *Astarte , Ashtoreth, a goddess of Syrian origin.

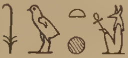
BAʿELTHI , Beltis, counterpart of Baʿal.

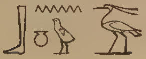
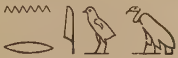
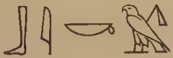
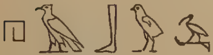
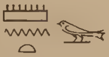
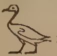
BAʿAL , Baal, a Syrian war-god.

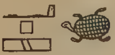
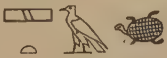
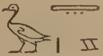
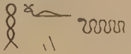
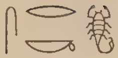
KENET , a goddess of Syrian origin.

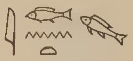
QADESH , "the Holy," a goddess of Syrian origin.

RESHPU (Resheph) , Syrian god of the lightning and thunderbolt.

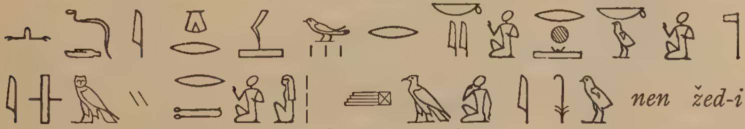
SUTEKH , one of the chief gods of the Hittites and Syrians. Identified with Set.

The following birds were sacred: The (imaginary) phoenix *bennu* ; the vulture, *neråu* ; the hawk or falcon, *båuk* ; the ibis, *habu* or *hibu* ; the swallow, *menet* ; the goose, *sa*, , of which there were several kinds; etc.

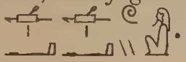
The following reptiles and insects were sacred: the tortoise, *aʿpesh* , or *sheta* ; the snake, *sa-ta* ("son of the earth") , or *ḥefi* ; the scorpion, *selk* ; the beetle, *ʿapshait* ; the "praying mantis," *abit* ; the grasshopper, *saneḥemu* ; the scarab-beetle, *kheprerȧ*, *khopriri*; "the roller," *Ateuchus* or *Scarabaeus sacer*, , which gave its form to a seal (p. 188).

The following fish were sacred: The *abdu* ; the *ȧnet* , which announced the rise of the Nile; the *ʿahai* or "fighter" ; the *ʿad* ; the *utu* ; the *meḥit* ; the *nʿar* ; etc. Classical writers mention the Oxyrhynchus, Phagrus, Latus, Lepidotus, Silurus, Maeotes, etc., but authorities differ in their identifications.

**Number of the gods.**—As every district, city, town, and village possessed a god, often with a female counterpart and a son, and sometimes also a being of evil, or devil, to say nothing of the creatures who, in modern times, would be called vaguely "spirits," or "fairies," it follows that the gods of the Egyptians must have been very numerous. The names of a great many have been lost, but about 200 gods are mentioned in the Pyramid Texts, about 480 in the Theban Recension of the "Book of the Dead," and about 1,200 in the various works which deal with the Other World; a total of about 2,200 names has been noted. The ancient Egyptians may then be regarded as the most polytheistic that the world has ever seen. Some of the priests tried to reduce the large number of their gods by saying that many of them were merely *forms* of the great Sun-god Raʿ, who was said to have "created the names of his members, which "became the gods who are in the following of Raʿ" (*Book of the Dead*, XVII, 11), but the people regarded them all as separate gods, and were well content to do so. We see that even in quite early times, however, the more cultured classes had arrived at the philosophic idea of divinity as such, of "godhead," "the divine," and we often find it referred to, much as we do to "Providence," as *neter*, "God," though many references of the kind under the Old Kingdom more probably refer simply to the king as "god." In others a particular deity is meant, though not named, as in "The Instruction for King Merikaraʿ," where the sun-god is intended though merely referred to as "God." In Moral Precepts we have such phrases as: "The things which "God doeth cannot be known," (Kagemni). This refers to the king, not to the divinity (*see* p. 63). But other passages from "precepts," such as those of Ptaḥḥotep and Khonsḥotep certainly mean divinity, such are "The eating of bread is according to the plan of God," *i.e.*, a man's food comes to him through the Providence of God. "Labour in the field which "God hath given thee." "God loveth obedience and hateth "disobedience." "Verily a good son is the gift of God." "God is the righteous Judge." "Wrong not thy mother lest "she lift up her hands to God, and He hear her complaints (and "punish thee)." "The multiplying of words is an abomination "to the sanctuary of God." And the official Paḥeri says in his Biography (line 42): "I never told lies to another man, for I "knew that God dwelt among men, and I recognized Him":—



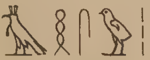
*nen žed-i gereg er ki, rekh-kui neter imi romut, sa-i su.*

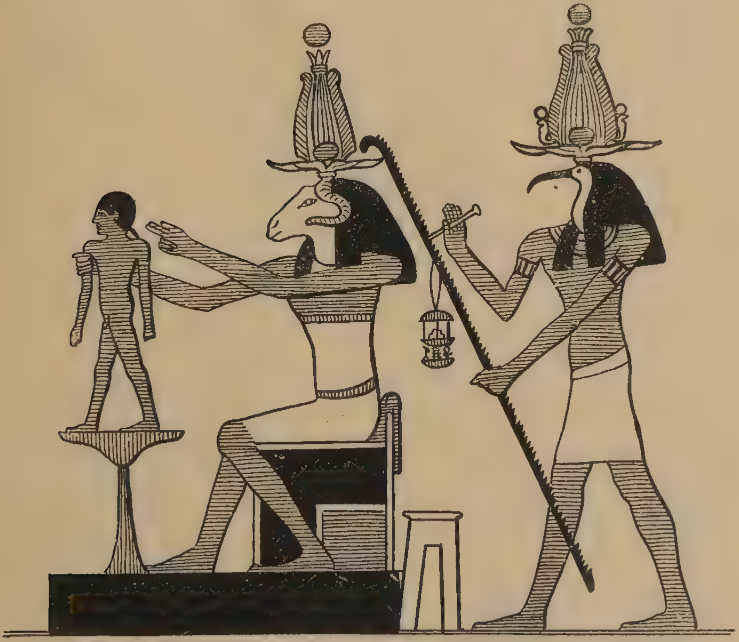
There was, however, no worship of "the divine," official or other; no temple was dedicated to "God" nor was He ever more than a philosophical abstraction, known only to a few. When a single "God" is mentioned in funerary texts the god alone referred to is Osiris, god and judge of the dead, and in others it must be remembered that when a worshipper appears to be addressing one god alone, this is merely a "henotheistic," not a "monotheistic," phenomenon, *i.e.*, he is merely thinking of one god at a time, and would go on to address another in the same terms. And "one" often means simply "alone," "by himself," and is used to glorify the particular deity addressed as much more powerful than the other gods, in whom the writer had not for a moment ceased to believe. Thus Raʿ is the "Lord of "heaven, lord of earth, maker of beings celestial, and of beings "terrestrial, the One God, who came into being in primeval "time, maker of the world, creator of men, maker of the sky, "creator of the Nile, fashioner of whatsoever is in the waters, "and creator of their life, maker of mountains, creator of men, "and women, and beasts, and cattle, and the heavens and the "earth" (*Book of the Dead*, chapter CLXXII). In another passage it is said of this same god: "He is the divine matter "which produced the Two Companies of Gods, every god came "into being through him, God One alone, . He "made what is when the earth began in primeval time, his "births are hidden, his transformations are multitudinous, and his "similitude cannot be known." But this does not mean that the Egyptians ever believed in "One God." Real monotheism was unknown until the religious revolution of Akhenaten (*c.* 1375 B.C.) (*see* p. 356), when the genuine worship of one god, the Sun-disk, behind which was hidden the Ruler of the World, was introduced by the bodily degenerate but mentally gifted young king, and lasted only during his reign. Even then a more or less official veneration was still paid to Osiris, although Åmon was abolished by decree. The monotheistic Aten-heresy was of Heliopolitan origin, due to philosophic advance on the part of the priests of On from the henotheistic to the monotheistic conception of divinity. It died with the king who had adopted it, and had never been credited by the people as a whole.

The religious beliefs of the Egyptians were extraordinarily confused; one nome differed from another in its conception of the gods, and most of the people could believe half a dozen mutually conflicting stories about them. But in order to obtain some idea of what was believed, the following description may be attempted of the cosmogonic beliefs:—

**The Creation.**—In the beginning there existed an immense mass of water wherein lived the god Nu. He felt the desire to create this universe, and his heart, or intelligence, who was called Thoth, spake a word expressing this desire, and the world came into being. The first act of creation was the appearance of the sun from out of the water; the light separated the heavens from the earth, and the sky was placed upon four pillars , which marked the cardinal points.

**Creation of gods.**—According to the priests of On, the god Kheperi, a form of Raʿ, who was self-begotten and self-produced, fashioned a god and a goddess out of the matter of his own body, and these became the parents of a number of other gods and goddesses, *e.g.*, Osiris and Isis, Set and Nephthys, Horus and Anubis, etc. The priests of Hermopolis declared that Thoth was the primeval god, and that the gods he created were Nu and Nut, Ḥeḥu and Ḥeḥut, Kekui and Kekuit, Qerḥ and Qerḥit. The first pair represent the watery mass out of which everything came; the second, indefinite time, or eternity; the third, darkness; and the fourth, night. The priests of Saïs taught that their goddess Net (Neith) was self-begotten and self-produced, that she was the mother of Raʿ, the Sun-god, and at the same time a virgin-goddess.

**Creation of men.**—According to a very old legend, mankind was divided into four races:—1. Romut, *i.e.*, "Men," usually written ; these were the Egyptians. 2. ʿAamu , or the peoples of the Eastern Desert. 3. Themeḥu , *i.e.*, the Libyans. 4. Neḥesu , *i.e.*, the black and brown peoples, and Negroes and Negroids, of the Sūdān. The Egyptians, or "Men," were formed out of the tears which fell from the Eye of Raʿ; these dropped upon the members of his body and then turned into men and women. The Libyans came into being through some act of the Sun-god in connection with his Eye, and the ʿAmu and the Neḥesu were descended irregularly from Raʿ. Another legend declared that man was made out of potters' mud on a wheel by Khnūm, the ram-headed god of Syene.



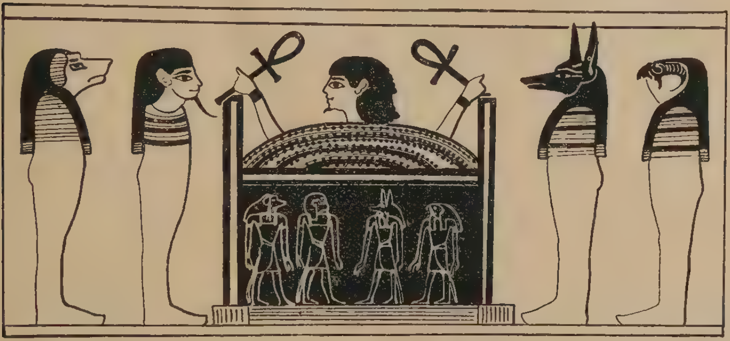
109. The god Khnūm fashioning a man on a potter's wheel which he works with his foot. Behind stands Thoth, marking the years of his life on a notched palm branch.

**Destruction of mankind.**—After Raʿ had been reigning for a considerable time, men and women began to speak contemptuously of him, and to blaspheme him. Raʿ assembled the gods and took counsel with them, and, as the result, he sent forth his Eye among mankind in the form of the goddess Hathor, who destroyed men from off the earth with the exception of a small company. The goddess Sekhmet assisted in the slaughter, and for several days wandered about Egypt wading in pools of men's blood. At length Raʿ was appeased, and he stopped the work of slaughter; but he was weary of man, and determined to withdraw himself from the management of his affairs. After taking further counsel with the gods he retreated to a newly-constituted portion of heaven and created there the Sekhet-ḥetepet, or Elysian Fields. (The Egyptians possessed no Deluge-legend.)

**The Legend of Horus and Set.**—In very early times legends were current concerning the great fight which took place between Haroëris, Horus the Great, the Sun-god, the god of day, light, life, and of all physical and moral good, and Set, the god of night, darkness, death, and of all physical and moral evil. Set succeeded in carrying off the Eye of Horus, *i.e.*, the Sun, and tried to devour it, but the Eye of Horus inflicted a deadly wound on Set, and cut off and carried away one of his thighs. At length Thoth, the intelligence of Raʿ, interfered, and made an arrangement between the two combatant gods, whereby the day (Horus) was to be a certain length, and the night (Set) likewise, and neither was to destroy the other. Because of this decision Thoth was called "Up-reḥui," or "Judge of the Combatants." Now the moon was the second, or left, eye of Horus the Great, and it was much persecuted by Set during fourteen nights of every month. Each night Set succeeded in cutting off a piece from it, and at length no moon was left. Thoth, however, made new moons, which he placed in the sky month by month, and thus frustrated the evil deeds of Set. On one occasion Set was wandering about the sky in the evening and found there the crescent, or new moon, which he immediately swallowed, but he was eventually made to disgorge it by Thoth, who was watching over it. At a later period, when the moon was identified with Osiris, the enmity of Set was transferred to Osiris, and the legend entered upon a new phase; Osiris became the symbol of moral good, and Set of moral evil and wickedness.

**Legend of Osiris.**—Osiris, in Egyptian Asȧri , was once a king who reigned in the Delta; his sister-wife was called

Isis, in Egyptian Eset , and their son Horus, in Egyptian Ḥūr . He did great good to all his people, and taught them the arts of agriculture, and made good laws for them, and ruled them justly. Now Osiris had a twin-brother called Set , the Sēth of Plutarch, who was very jealous of him, and who lost no opportunity of undermining his authority and reviling him, for he wished to see Osiris removed from his path, so that he might seize his brother's throne and wife. At length, by a stratagem, he managed to kill Osiris, by drowning him in the Nile. The river, however, carried the dead body of Osiris to the papyrus swamps in the Delta, where the waters deposited it on the lower branches of an acacia tree, which grew up round it and concealed it. Isis discovered, by magical means, where her husband's body was, and went to the place and took possession of it. Wishing to visit her son Horus, so that she might urge him to take vengeance on Set, she hid the body in a secret spot, and went off to the city of Bouto to Horus. During her absence, Set found the body one night when he was out hunting, and recognizing it, he tore it into fourteen pieces, which he scattered about the country. Isis,

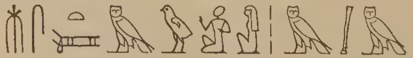


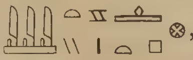
110. Osiris rising from the sarcophagus with "life" in each hand. On each side are two of the children of Horus.

111. Osiris in his shrine.

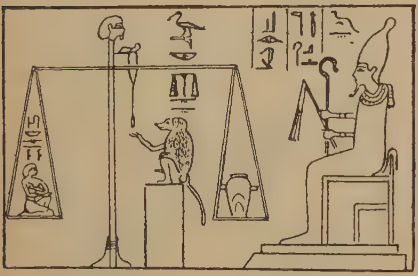
having heard what Set had done, set out and collected the portions of the body of Osiris, and wherever she found one of them she buried it, and built a shrine over it.

Now Isis was a great enchantress, and she learned from Thoth the knowledge of magical ceremonies and of most potent words of power. She was able to transform herself into any kind of creature, and to travel through earth, air, fire, or water with equal ease. Instructed by his mother, Horus, with the assistance of a number of his " followers," performed a series of ceremonies connected with the burial of his father, which had the effect of raising Osiris from the dead, and of establishing him as king in Ȧmenti, *i.e.*, " the West," or the Other World (so-called because the Egyptian cemeteries were usually in the western desert). When this was done, Osiris appeared to Horus and urged him to avenge him on Set, and shortly afterwards a great fight between Horus and Set took place. Set was defeated and, according to the XVIIth chapter of the *Book of the Dead*, mutilated by Horus, who suffered no injury whatsoever. The great fight took place near the modern city of Asyūṭ, and lasted three days; each god fought in the form of a wolf or bear. (Fourth Sallier Papyrus, in the British Museum.)

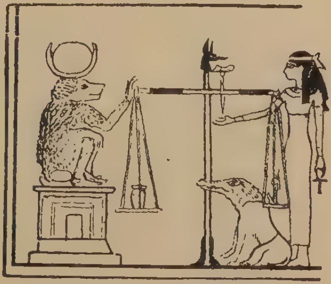
The cult of Osiris is as old as Dynastic Egyptian civilization, and, from the earliest to the latest times, he was regarded as the god-man who suffered, died, rose again, and reigned eternally in heaven. He was the " King of eternity, lord of the ever-" lastingness, the prince of gods and men, the god of gods, king " of kings, lord of lords, prince of princes, the governor of the " world, whose existence is everlasting " (Papyrus of Ani, Plate I). To the Egyptians Osiris was the god who " made mortal men and " women to be born again," , *mas temiu em-uāḥem*, who gave them the certainty, they thought, of a continuance of life beyond the grave, if possible in the actual body. (And that was why the Egyptians did not burn their dead, but embalmed them.) Osiris was both god and man, and could sympathize with them in sickness and death, and the idea of his human personality brought them comfort. The confidence with which men looked to him as a being who knew neither decay nor corruption is best expressed in the words of a text on coffin No. 22940 (Wall-case No. 40, First Egyptian Room): " Homage to thee, O my father " Osiris! Thy flesh suffered no decay, worms touched thee not, " thou didst not moulder away, withering came not on thee, " and thou didst not suffer corruption; and I shall possess my " flesh for ever and ever, I shall not crumble away, I shall not " wither, I shall not become corruption."

The Other-World Kingdom of Osiris was supposed to be situated in Sekhet-ḥetep , *i.e.*, the "Field of Peace," a division of Sekhet-iaru, or the "Field of Reeds." From the pictures of this region given in papyri we see that it was conceived as surrounded by a stream of water, and intersected by numerous canals, and, judging by the descriptions given in these pictures, it must have been considered to be a very fertile place. The idea of the Sekhet-ḥetep was no doubt suggested by the fertile regions of the Delta and the Oases in the Western Desert.

In one part of this kingdom was placed the Judgment Hall of Osiris, and there sat the great judge of the dead. The soul of every man was brought there and weighed in the "Great Balance" in his presence, by Thoth, the scribe of the gods. The soul was represented by the heart , and was weighed against the feather , symbolic of righteousness (*maʿat*). If the heart failed to counterbalance the feather it was cast to an animal monster called ʿAm-mait, *i.e.*, "Eater of the Dead," which was part crocodile, part lion, and part hippopotamus. When the heart and the feather balanced exactly Thoth announced the fact to the gods of his company, and then the soul of the deceased was taken by Horus into the presence of Osiris, who rewarded him according to his deserts. Before the weighing of the heart took place the deceased was obliged, presumably, to pass along the Hall of Osiris, and to make the Negative Confession before the Two and Forty Assessors of the Dead, "who tried sinners, "and fed upon their blood, on the day when the lives of men are



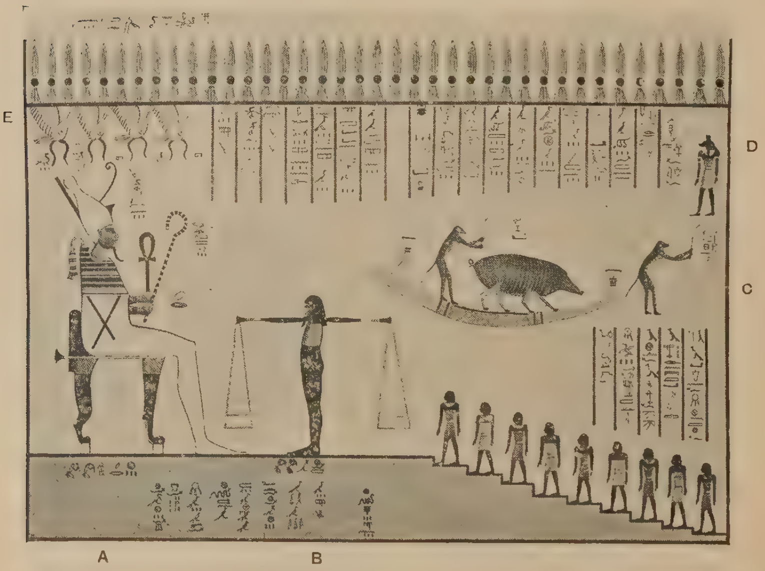
112. Thoth in the form of an ape weighing the heart in the presence of Osiris.



113. The goddess Maʿat weighing the heart in the presence of the ape of Thoth. By her side is the Eater of the Dead.

"reckoned up in the presence of the Good Being" (Osiris). Apparently each of these beings asked him the question: "Hast "thou committed such and such a sin?", for his answers, as given in the *Book of the Dead* (chapter CXXV), take these forms:—

> "Hail, Long-strider, coming from On, I have not committed "iniquity.
>
> "Hail, Eater of shades, coming from Qerti, I have not "stolen.

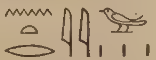


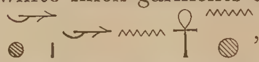
114. The Judgment of Osiris, from the "Book of Gates."

A Osiris seated on a throne with nine steps.
B The scales in which the hearts of the dead were weighed.
C The pig, symbol of evil, in a boat under the charge of an ape, the companion of Thoth.
D Anubis, the god of the tomb.
E Heads of gazelle, typical of the enemies of Osiris.

> "Hail, Bad-face, coming from Re-stau (the passages of the "tomb), I have killed neither man nor woman.
>
> "Hail, Flame, advancing and retreating, I have not robbed "the god.
>
> "Hail, Uamemti, coming from the house of slaughter, I "have not committed adultery.
>
> "Hail, Two-horns, coming from Saïs, I have not multiplied "words overmuch."

The forty-two crimes enumerated in the Negative Confession represent the chief crimes abominated by the Egyptians under the XVIIIth dynasty.

The texts connected with the examination of the dead show that the Egyptians had no idea of sin like that of the Semitic nations which the West has adopted. With the Egyptian the commission of sin was regarded merely as a breach of the ritual law, or of the law of the king and custom of the community, and could be atoned for by the payment of goods or possessions; this payment once made, the law-breaker considered that he was free from all obligation, real or moral. The Egyptian conception was that of a crime against the gods, not a sin. The idea of repentance finds no expression in Egyptian texts, and, curiously enough, there is no word in Coptic for "repentance": the translators of the New Testament from Greek into Coptic were obliged to use the Greek word *μετάνοια*. Moral breaches were regarded merely as matters of necessary police regulation by divine ordinance each time they occurred; there is no idea of conversion or change of heart. But the Egyptians appear to have believed that the righteous would be rewarded in the Other World, and the wicked punished, though there is no definite statement on this point in the texts until the XIXth dynasty, when the doctrine of retribution is expressed. It was probably a Semitic importation. In the Second Part of the "Book of Gates" a number of beings are described as "those who worshipped Raʿ upon earth, who spake "words of power against the Evil One (ʿApep), who made "offerings to Raʿ, and burnt incense to their own gods." Other beings are described as "those who spake truth upon earth, and "who did not approach bad (*i.e.*, foreign) gods," . In return for this Raʿ gave to them food and drink which should never fail, and decreed that their souls should never be hacked in pieces. Close by, in the same section of the work, are mentioned the "rebels against Raʿ, who blasphemed the god when they "were upon earth, who thrust aside right, and cursed the god of "the horizon." (These were probably either foreign immigrants or Egyptians who "went after" strange gods.) As punishment for these deeds Raʿ decreed that they should be bound in chains, that their bodies should be cut in pieces, and their souls destroyed.

The rewards of the righteous were, moreover, graduated, for when Osiris decreed that such and such a soul was to receive an estate in his kingdom, the land measurers of heaven took their measuring ropes with them, and going into the Elysian Fields, measured out for those who were deemed righteous plots which varied in size according to their merits. According to another view, the blessed lived always with the Sun-god in his boat, and travelled with him across the sky day by day. The "gods" in heaven spent their lives in ministering to their god Osiris, or Raᶜ, and in performing his commands, and the duty of a certain number of them consisted in singing to him and praising him at dawn and at sunset. The spirits and souls of the righteous, in their glorified bodies, became "beings and messengers" of God, and they sat on the great throne by his side. They wore the finest raiment, and white linen garments and sandals, they ate of the "tree of life" , and sat with the great gods by the side of the Great Lake in the Field of Peace, their bread and drink never grew stale, they neither thirsted nor hungered, and they enjoyed celestial figs and wine. In one portion of the kingdom of Osiris the blessed cultivated the divine plant Maᶜat, whereon both they and Osiris lived, and eating the same food they became one with him, and shared with him his attributes of divinity, incorruptibility, and immortality.

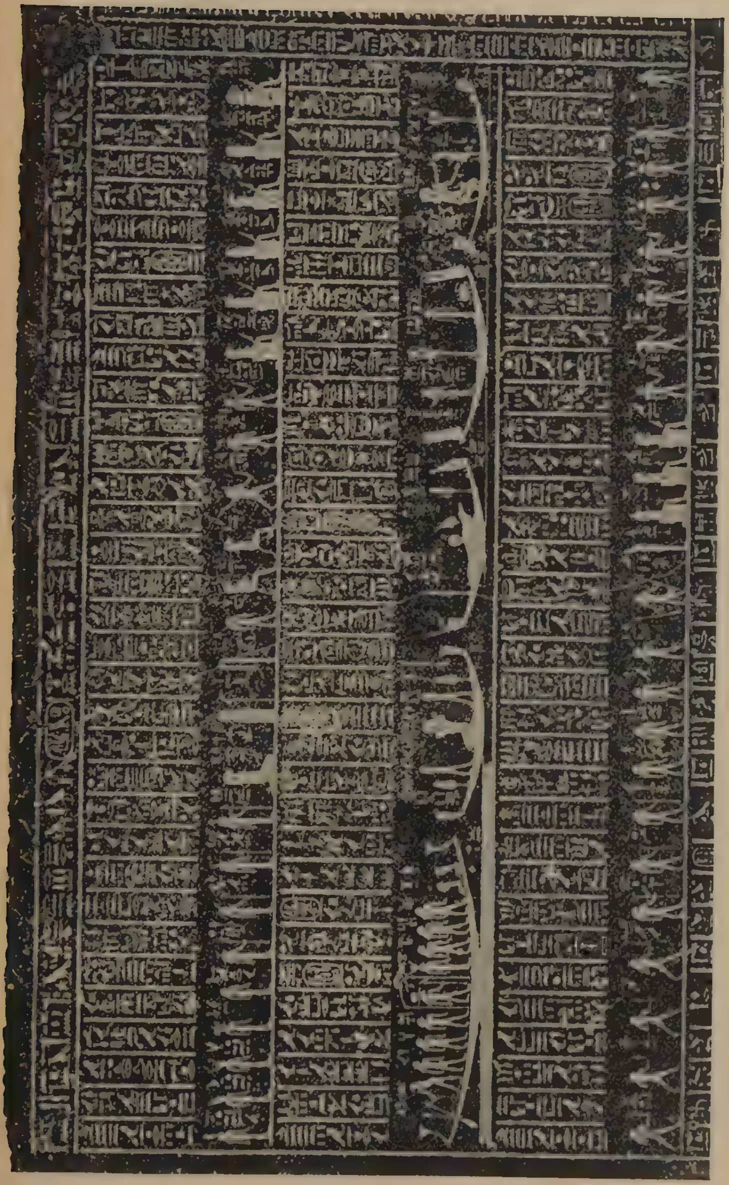
The wicked who were in the Other World consisted of two classes :—1. The enemies of Raᶜ, the Sun-god. 2. The enemies of Osiris, *i.e.*, the souls of sinful men and women. The former were gathered together each night and did their utmost to prevent the sun rising morning by morning, but they were always seized by the angels of Raᶜ and dragged by them to the eastern portion of the sky, where they were cast into the fiery cauldrons of the god and consumed in their flames. The heavy mists and clouds of the morning represented the smoke of these cauldrons, and the red glare of dawn was the reflection of their flames. Opinions differed as to the way in which the enemies of Osiris were disposed of. According to some, those who were condemned in the Judgment were devoured by the monster ᶜAm-mait, the "Eater of the Dead"; but others held that they were dragged to the divine block of doom , where they were beheaded by the headsman of Osiris, called Shesmu . Sometimes their bodies were hacked limb from limb by him, and sometimes they were seized upon by the "Watchers," who "carry slaughtering knives, and have cruel fingers," and cut the dead into pieces, which were thrown down into pits of fire, or into the great Lake of Fire. Here at one corner sat a monster who swallowed hearts and ate up the dead, himself remaining invisible; his name was "Devourer for millions of years."

The judgment of souls took place at midnight, and the righteous were rewarded, and the condemned punished before a new day began. The souls of all those who had died during the day were judged that day, and their cases disposed of finally; eternal happiness was decreed for the blessed, and annihilation, not everlasting punishment, for the wicked. In late times there are passages in the texts which suggest that certain souls who set out from this world for the kingdom of Osiris failed to reach it, either because the amulets which were buried with their bodies were not sufficiently powerful, or because their offerings to the gods were too few when they were on earth. There is no evidence that such souls were believed to suffer, or that the portion of the Other World beyond which they had been unable to proceed was a sort of purgatory. They dwelt in darkness during the greater part of each day, but the Sun-god passed among them each night, and spake words on which they lived until the next night; when he departed they wept as the doors of their abode closed on them, and shut him from their sight.

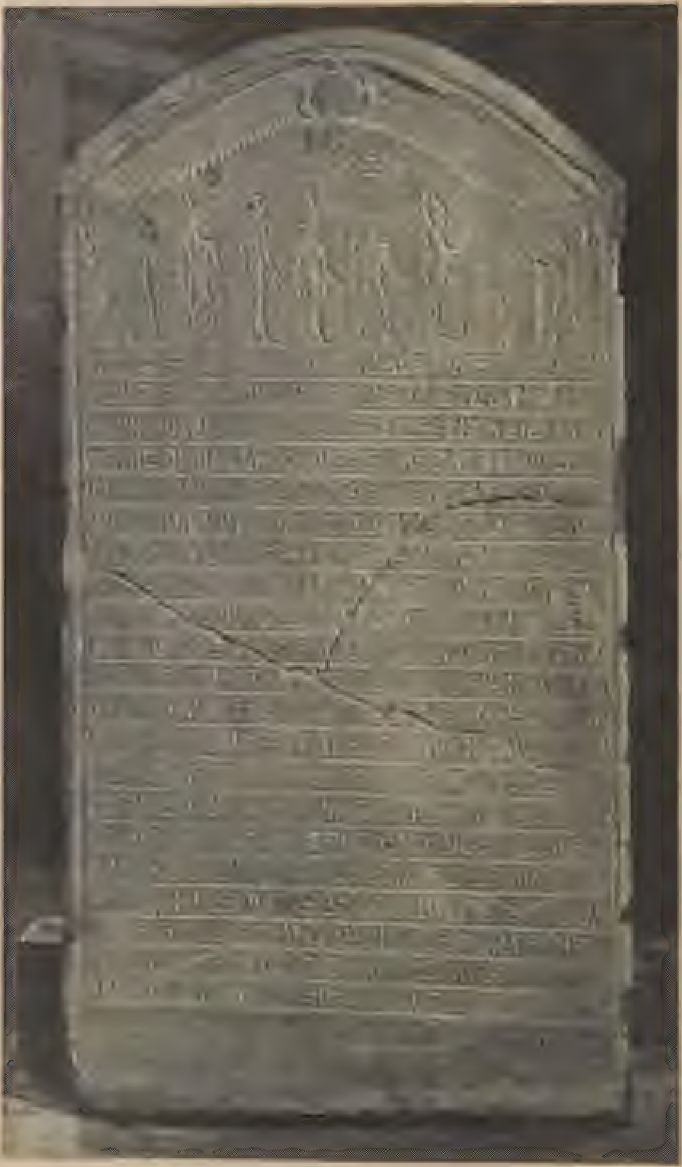
The views of the Egyptians about the position of heaven, *pet* , and the Other World changed in different periods. In the earliest times heaven was believed to be situated above the large, flat rectangular slab of metal (?) or stone which formed the sky. This slab was supported on four pillars, which were kept in position and presided over by the four sons of Horus (Mesthi, Ḥaʿpi, Duamutef, and Qebḥsnēuf). These four gods sat on pillars, which, subsequently, were regarded as the four cardinal points. The stars were believed to be hung from the slab by hooks through holes, , like lamps from a ceiling. The righteous ascended to this heaven by means of a ladder. Osiris himself was obliged to use a ladder, and Horus and Set held each one side of the ladder , and assisted him to mount with their fingers. The models of ladders and of the two forefingers which are found in tombs commemorate this event.

One of the names given to the Other World like Sekhet-ḥetep (p. 209) was Duat . This region was not *under* the earth, or deep in it, but ran parallel with Egypt, which formed one side of it. A celestial Nile flowed through the whole length of it. On the other side of the river was a range of mountains, and outside this was the great celestial ocean which surrounded the world. The Duat was a valley which, in the XIXth dynasty, some theologians believed to begin near Thebes, at Manu, the Mountain of Sunset, and, stretching northwards, parallel with the Nile to the west of it, as far as Saīs, bent round towards the east until it reached the region of Ȧnu (On), when it turned to the south and continued until it ended at Bakhet, the Mountain of Sunrise. The Duat was divided into ten sections, and had a vestibule at each end of it, and in the XIXth dynasty it included the local kingdoms of the dead of Thebes, Abydos, Herakleopolis, Memphis, Saïs, Bubastis, and Ȧnu. Each section was guarded by a massive gate, with battlements, but its door flew open before the Sun-god as he traversed the Duat nightly in his boat. According to one legend there was a small passage at Abydos called "Peqa," *i.e.*, the Gap, which connected this world with the Duat; and according to another there was a similar passage at Thebes. (These were probably gaps in the hills leading up into the high desert: the Abydos *peqa* is, no doubt, the gap in the S.W. corner of the hills beyond the early royal necropolis, Umm al-Qaʿab.) Be this as it may, the souls of all those who had died during the day assembled in the passage each evening and endeavoured to obtain a seat in the solar bark as the god passed by. In its passage the boat passed the kingdom of Osiris; those who preferred a material heaven disembarked at that spot, and those who desired to become like Raʿ and to be with him remained in their places in the boat. For all souls, however, there was an examination of their credentials, and those who were not provided with amulets, and with formulas and words of power, were rejected. From the statements made in papyri and on coffins there is no doubt that the Egyptians believed that they would know and recognize each other in the Other World, and would enjoy intercourse with their relatives and friends and retainers who could be summoned to protect the relative or master against demons (text on XIth-dynasty coffin of Sepa; Cairo Museum); would eat, drink, hunt, and "have a good time" (lit. "make a good day"). In fact, the whole idea of the Other World was simply a continuance of this world, which they hoped to bring about by means of the spells and invocations of the "Book of the Dead," which are nonsensical enough to our ears (*see* p. 78).

The mutually conflicting character of the beliefs as to the Other World is evident from what has been said above. And what a good many of the less orthodox thought of death is evident as regards the early period from the Song of the Harper, etc., already quoted in the chapter on *Literature* (p. 65), and in the late period from the inscription of the Priest Pšenptaḥ (p. 94) in the late Ptolemaïc period, who, on the funerary stele of his wife Timouth (No. 147, Bay 29; Fig. 116), makes her address him as follows from the tomb:—"O my brother, "my husband, my friend, the Uer-kherp-ḥem (*i.e.*, high priest of "Memphis), cease not to drink, to eat, to carouse, and to savour



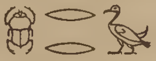
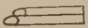
115. Scenes and texts from the Second Section of the "Book of What is in the Other World." From the sarcophagus of King Nakhthoreḥbe, 350 B.C.
[Southern Egyptian Gallery, Bay 25, No. 10.]



116. Stele of Timouth. [No. 147.]

“ the sweets of love, and to enjoy thyself, and to follow the desire “ of thy heart by day and by night ; and let not sorrow or sadness “ find a place in thy heart ; are the years which we live upon “ earth so many ? Ȧmenti (*i.e.*, the land of the dead) is the land “ of stupor and darkness, and a place of oppression for those “ who are therein. The august ones sleep in their mummied “ forms ; they cannot awake to see their brethren, they cannot “ look upon their fathers and mothers, and they are unmindful “ of wives and children. The living water which the earth “ hath for its dwellers is stagnant water for me . . . I no “ longer know where I am, now that I have arrived in this “ valley [of the dead]. Would that I had water to drink from “ a running stream, and one to say to me, ‘ Remove not thy “ pitcher from the stream ! ’ O that my face were turned “ towards the north wind on the river bank that the coolness “ thereof might quiet the anguish which is in my heart ! “ He whose name is Universal Death calleth everyone to “ him ; and they come unto him with quaking hearts, and they “ are terrified through their fear of him. With him is no “ distinction made between gods and men, and the great are “ even as the little in his sight. He showeth no favour to those “ who long for him ; for he carrieth away the babe from his “ mother, as well as the aged man. As he goeth about on “ his way, all men fear him, and, though all make supplication “ before him, he turneth not his face towards them. Entreaty “ reacheth not unto him, for he will not hearken unto him that “ maketh supplication, and him who presenteth unto him “ offerings and funerary, he will not regard.”

The use of **Amulets** played a very large part in the Egyptian religion. They were generally made of stones and other materials believed to possess magical properties, which their wearers were supposed to acquire. A collection of Egyptian amulets is exhibited in the Fifth Egyptian Room (Table-case H), where examples of every shape and kind will be found. In connexion with these the unrivalled collection of scarabs should be examined (Fourth Egyptian Room, Table-cases A, B, G, H, I).

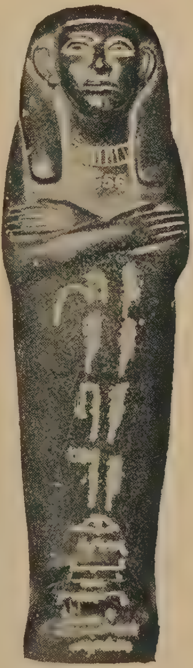
The following are the principal amulets mentioned in funerary texts or found in tombs with, or on, the bodies of the dead : The scarab, or beetle, *kheprer* , was the symbol of the god Khopri or Kheperaʿ, and represented generation, new life, virility, and resurrection. The Heart, *ib* , symbol of the seat of life in the bodies of gods, animals, and men, and emblem of the conscience ; it brought to the wearer the protection of both Osiris and Raʿ. The heart was associated with the scarab, and the same *ḥekau*, or words of power, were written on the heart and on the heart-scarab (ordinary scarabs were simply seals, though of amuletic origin, and scarab-seals were worn as amulets by everybody in later times). The importance of this amulet is shown by the fact that in the "Book of the Dead" six chapters are devoted to it and the heart. The Girdle of Isis, *thet* , assured the wearer of the divine protection of the goddess. The *Ded* , an emblem of Osiris (*see* p. 220), symbolized the tree trunk in which the body of Osiris was hidden by Isis. Its general meaning is "stability." The Pillow typified the raising up and preservation of the head. The Vulture brought with it the protection of Nekhebet and Isis. The Collar, *uāsekh* , gave strength and power to the breast, heart, and lungs, and enabled the dead man to get free from his wrappings. The Papyrus-Sceptre, *uadj* , represented the strength, vigour, and virility of youth, and abundance of every kind. The human-headed Hawk (emblem of the soul, *bai*) ensured to the deceased the power of uniting his body, soul and spirit at will. The Ladder symbolized the ladder by which Osiris ascended from the earth to heaven. Models of this were buried with the dead in the tombs, and when the deceased needed a ladder he uttered the Chapter of the Ladder, and the model ladder became as long as he wanted. The Two Fingers , index and medius, represent the fingers which Horus used when he helped his father Osiris up the ladder which reached from earth to heaven. The *Užat* or *Udjat* typified the strength and power of the Eye of Horus, or Raʿ, *i.e.*, the Sun-god, the two eyes gave to the wearer the strength and protection both of the Sun and Moon. The *ʿAnkh* , or symbol of "life," was said to represent a man's girdle tied and hanging down in front. The *Nefer* signified "happiness, good luck," etc. The Serpent's Head, originally phallic, protected its wearer when alive against snake-bite, and when dead against the attacks of worms and serpents in the tomb. The *Menȧt* , or counterpoise of a necklace (worn at the back to keep the necklace in position in front), represented nutrition, and the union of the male and female powers of nature, generation, etc. The *Sma* symbolized union. The *Shen* was the emblem of the orbit of the sun in heaven, the symbol of the eternal protection of a man's name by Raʿ. In the elongated form , the "cartouche," it symbolizes the name (*see* p. 182).

The Steps symbolized the throne of Osiris, and procured for the wearer "exaltation" to and in heaven. The Plumes of the *atef*-crown, , symbolized Isis and Nephthys, who had their seat on the forehead of Raʿ, as the Maʿati or goddesses of Right and Truth. The Frog was typical of teeming life and the resurrection. It was the symbol of the goddess Ḥeqt, the wife of Khnūm, who made the first man on a potter's wheel, and when laid on a dead person transferred to him the new life which was in the body of the goddess. The *Pesesh-kef* suggests the idea of second birth in connexion with the ceremonies of Opening the Mouth. The mouth of the mummy, or of a statue, was touched with this amulet, or instrument, whilst the priest recited words of power; as a result of that the mouth was "opened," *i.e.*, the deceased could henceforth talk, think, walk, eat, drink, etc., in the Other World. It may be derived from the fish-tailed knife or spear-head of the prehistoric flint-users (Fig. 147). The form, which otherwise did not survive, may have been retained for this ritual purpose only. Most examples of the actual instrument, as distinct from the amulet in its shape, are of the Old Kingdom (Third Egyptian Room, Case No. 5526). The Solar Disk on the horizon , *akhut*, symbolizes life which renews itself, resurrection, virility, strength, etc. The *Neterui* , or , are said to represent two metal instruments used in the ceremony of "opening the mouth"; their presence among the swathings of the mummy, or in the tomb, secured for the deceased the protection of the gods of the South and the North.

On rare occasions all the amulets mentioned above have been found in one tomb, or on a single body. A good example of a collection of amulets found on a single body is No. 20577 (Table-case H, Fifth Egyptian Room). Here will be seen uraei, the *menảt*, the *uḏjat*, the scarab, the *shen*, the triad of Isis, Nephthys, and Harpokrates; the papyrus sceptre, the heart, the plumes, the two fingers, ṭeṭs, etc.; the places on the body on which they were found are indicated by the labels. Another class of amulets is represented by the figures of gods, goddesses, and sacred animals, which were either worn as pendants to necklaces, etc., during life, or placed among the swathings of the mummified body. Of these the British Museum possesses very large collections, and the finest examples of them will be found in Wall-cases Nos. 235–247 in the Fifth Egyptian Room. Amulets differed at different periods. Those of the predynastic age, such as cow-heads of stone with blue glaze eyes, stone hippopotami, etc., and the carnelian animal-heads and human legs, ivory figures of gods, etc., of the VIth dynasty are very different in character from those of later days. Typical amulets begin under the New Kingdom: the Saïte period saw their greatest extension. A fine set of personal amulets of the XVIIIth dynasty is No. 50742, made for a scribe named Iye. A very remarkable group of amulets or magical objects of XVIIIth-dynasty date, which were intended to give protection to the tomb of the person for whom they were made, is exhibited in the Third Egyptian Room (Wall-case). It consists of a *Ded* of blue fayence, a human funerary figure , a jackal , and a reed, symbolizing a flame, and each object stands on a small inscribed brick of Nile mud. The ceremony in which these were used is described in the *Book of the Dead* (chapter CXXXVII). The text is only found in the Papyrus of Nu (No. 10477), and the group of objects which illustrates it is very rare. These particular objects were, of course, not placed on the body, but in the tomb, in recesses in its four walls, afterwards bricked up (Nos. 41544–7).

In connexion with the numerous ceremonies which found a prominent place in the cult of Osiris must be mentioned two classes of magical figures. It has already been said that the righteous who lived in the kingdom of Osiris were employed in the cultivation of the *Maʿat* wheat, on which both they and Osiris lived. Now, before this wheat could be grown, it was assumed that the land of the celestial fields had to be prepared and watered, and renewed with top dressing, just like the fields on earth. These laborious agricultural works were performed by a celestial *corvée* or authorized forced labour, which was under the general control of the *Henbiu*, or gods of the Celestial Domain Lands. These gods provided estates for the blessed, and carefully watched the land measurers to see that they carried out their orders. They also provided gangs of beings to work these fields, and set taskmasters (*Djadjaiu*) and time-keepers (*Kheru ʿaḥʿau*) over them, so that they might make them toil their appointed time. Why these beings were condemned to forced labour cannot be explained, for not a word is said which would suggest that they were sinners, and that their work was a punishment. The Egyptian theologians appear to have been incapable of conceiving a heaven in which there was no *corvée* to perform menial tasks as on earth, and equally incapable of imagining the existence of a *corvée* which did not need the constant supervision of his time-keepers and gangers, *raïses*, as they are now called.

In order to avoid having to perform this forced labour in the next world, the means chosen was the **Shauabti,** *Shabti*, or *Ushabti* figure.[1] The meaning of the word Ushabti is unknown. Some associate the name with that of the persea tree (shab, or shabt), but others connect it with the word *uāšeb*, “ to answer,” and think the figure was called Ushabti, because in the text cut upon it the figure “ answers ” and says : “ Verily I am there,” etc. The Ushabti figure was a figure made of wood, stone, usually of steatite, alabaster, limestone, serpentine or granite (either plain or varnished or glazed), fayence, and very rarely of bronze or ivory, which was intended to represent the person on whose behalf it was fashioned, and it was supposed to carry a digging tool and a basket in which to remove earth or sand from one place to another. In short, the Ushabti figure is a model of a farm labourer or *fellāḥ*. On the figure it was, from the beginning of the XVIIIth dynasty, customary to cut a formula which was supposed to be said by the deceased in the Other World, to this effect : “ In the event of my being “ condemned to spread dust (i.e., *sebakh* “ or top-dressing) on the fields in the Duat, or to fill the water“ courses with water from the river, or to reap the harvest, “ such work shall be performed for me by thee, and no obstacle



117. Diorite ushabti figure. [No. 32556.] XIIth dynasty.

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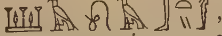
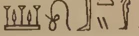
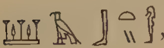
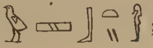
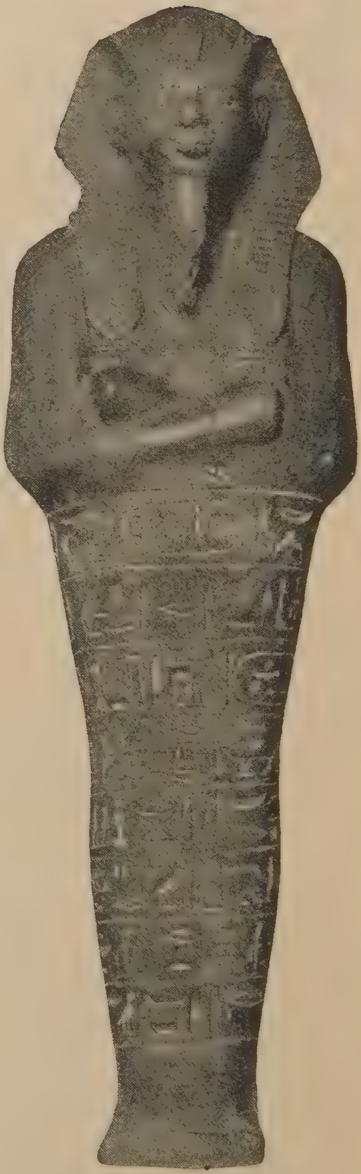
[1] In Egyptian, Shauabti , , Shabti , or, later, Ushabti ; in the plural, Shabtiu, or Ushabtiu.

"shall be put in thy way." Below this formula were cut the words with which the figure was supposed to answer: "Verily I am there, "wheresoever thou mayest "speak" (or call me). When the deceased found himself in the Other World, and condemned to work in the celestial *corvée*, he was supposed to utter the words rendered above, and if they had been spoken in a correct tone of voice, the figure would change into a full-grown man, who was provided with a digging tool and basket, and who was capable of performing field labours. Under the XIXth dynasty the Shabtis often have merely the prayer, "Illuminate the Osiris N. "or M."; this is usual till the Saïte period, when the VIth Chapter again came into vogue in a modified form. The Shabti first begin to appear towards the end of the Middle Kingdom (Fig. 117), and under the XVIIIth dynasty is usual. It ceased to be made usually under the Ptolemies: the latest known is No. 30769, of a sailor named Soter, in Greek *Σωτηρ ναυτης*, of the Roman Period (Fifth Egyptian Room, Case 232).

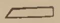
The number of *ushabtiu* found in some tombs is very large; thus, Seti I caused 700 to be buried with him, and there are 149 figures in the Ushabti-box of ʿAnkh-f-en-



118. Serpentine ushabti figure of Àmenḥetep II, King of Egypt, about 1420 B.C. [No. 35365.]

Khons (No. 35290) in Wall-case No. 141, in the Fourth Egyptian Room. The exhibition of Ushabti figures in the British Museum (Fourth Egyptian Room, Cases 137–144) is representative, and contains fine specimens of every period from about 2000 B.C. to 300 B.C. Worthy of note are the limestone figure of Iʿaḥmase (Aʿaḥmes) I, the fine serpentine figure of king Ȧmenḥetep II, the fayence and wooden figures of Seti I, and the figures of Rameses III, Rameses V, Tirhakah, and Psammetichus I or II. The ivory figure, No. 58283, is unique (XVIIIth dynasty), the bronze figures Nos. 32692, 33938, 54387, very rare. Funerary figures of the deceased resembling Shabtis, but without the distinguishing inscriptions or otherwise aberrant, are in the Third Egyptian Room (Wall-case).

119. Granite ushabti of King Tirhakah. [No. 55485.]

Other figures which were highly esteemed as possessing magical powers were those to which the name of Ptaḥ-Seker-Asȧri, or Ptaḥ-Socharis-Osiris, has been given. Ptaḥ was the creator of the world, according to the doctrine of Memphis; Seker was the god of the Other World of Memphis; and Ȧsȧri, or Osiris, has already been discussed; these three gods were united in the later theology. Figures of this composite god were made of wood, painted or gilded, and fixed on a rectangular stand, in which two cavities were usually hollowed out, one in front of the figure and one at one side. In the cavity in front a little piece of the body of the deceased was placed, and a cover was fitted over it, with a figure of the hawk of Seker upon it; in the cavity in the side of the pedestal a small roll of papyrus inscribed with prayers was inserted. The figure and pedestal were often inscribed with formulas in which Ptaḥ-Seker-Ȧsȧri was invoked, and it was believed that so long as the portion of the dead body that was in the pedestal of the figure was preserved, the body in the tomb would be kept in its integrity. Typical examples of these figures are Nos. 9870 and 9736 (Wall-cases Nos. 201–203, Fourth Egyptian Room). Originally the figure on the pedestal was that of Osiris himself, standing upon the symbol of Maʿat, or Truth ; a good example is No. 20868, which is hollow; it contained the fine copy of the "Book of the Dead" of the priestess Ȧnhai, which is in the British Museum (No. 10472).

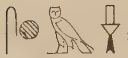
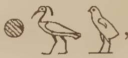
We have already seen that, after the murder and mutilation of the body of Osiris by Set the god of evil, Horus the son of Osiris, assisted by a number of beings who are called the Followers of Horus, performed a number of magical ceremonies, whereby the rejoining of the limbs of the god was effected, and the preservation of his body was secured for ever. The Egyptians argued: Certain ceremonies were performed by Horus on the dead body of Osiris, and he was mummified, and as a result he resumed his divine life; we therefore will have the ceremonies which were performed over Osiris performed over our dead bodies, which shall be mummified, as was the body of Osiris, and we also shall rise from the dead. Every Egyptian believed that his existence in the Other World depended upon the preservation of his body in this world, or, rather, the later Egyptians thought this no doubt, but originally it was hoped that the actual body, preserved either naturally in the dry desert sand or dried by art, would magically go on living in the world of the tomb. Under the Old Kingdom a special process of preservation of the royal body was introduced in the form of embalming, and this process, after the revolution and displacement of the theocratic royal power at the end of the VIth dynasty (p. 303) began to be extended to the nobles. Under the XIth and XIIth dynasties, however, bodies, even of chiefs and princesses, are still dried rather than embalmed in the true sense: it was not till the time of the XVIIIth dynasty that the practice of mummification became universal among the better classes: the poor were not mummified until Roman times. The tomb developed at the begining of the Old Kingdom from the old shallow predynastic grave, and its elaboration and the complexity of the funeral rites increased *pari passu* with the extension of the practice of embalming.

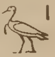
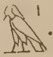
Before an account of the process of mummification and of the tombs is given, it will be well to note briefly the views which the Egyptians held as to the relationship of the component parts of the material and spiritual man. Most peoples have divided man into three parts, body, soul, and spirit; but the

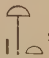
Egyptian system of the human economy was more complex. The material part of a man was the *khat* , or body. Through drying or mummification, and the prayers which were recited over it after that process, the body became henceforth lasting and incorruptible. This glorified body was called a *Saᶜḥu* . When a man was born into the world there was also born with him an abstract individuality, or personality, which remained with him all the days of his life, and could only be separated permanently from him by death. To this personality is given the name *Ka* , a word which has been translated by "double, genius, image, character, person, self," etc.

When the Ka left the body at death it was necessary for the living to find a habitation, and to provide meat, and drink, and shelter for it. Otherwise it would be obliged to wander about in search of food, and if it failed to find it, would return and wreak vengeance on the living. Provision was therefore made for the Ka in the tomb of the dead person of whom it had once formed a part. First a statue was made in stone, or wood, and fashioned to represent the deceased. Over this a long series of ceremonies was performed, and at the end of them the deceased was declared to have obtained the powers of talking, thinking, walking, etc., and the statue was supposed to be in a fit state to receive the Ka should it be pleased to enter into it and dwell there. A special chamber was set apart in the tomb for the statue, and through an opening in one of the walls which communicated with the hall of the tomb wherein the offerings were made, the Ka inhabiting this statue was able to enjoy the smell of the incense, meat, wine, and other offerings. It had power to leave the statue and to wander about at will on earth and in the Other World; and there are suggestions in the texts that it might take up its abode in the body of a living man from which his Ka had temporarily gone forth for some purpose of its own.

With the Ka was closely connected the *Ib* or *Ȧb* , or material heart, which was regarded as the seat of life and the source of the emotions; it possessed two phases, one material and the other spiritual. It corresponds with the "dual soul" of many tribes in the Sūdān at the present day. The spiritual heart could be stolen from a man by the exercise of magical powers; and this belief survives still among certain peoples in Central Africa and elsewhere. Another attribute of a man was the *Sekhem*

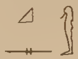
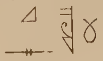
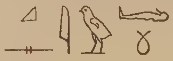
, or vital "power", which was intimately connected with the Ka, and seems to have possessed a form similar to it. The mental and spiritual attributes of man were grouped in the *Ikh* , the exact meaning of which it is very hard to define. The *ikh* or *ikhu* seems to have been a shining, translucent, transparent, intangible essence of a man, and the word is on the whole perhaps best rendered by "spirit." The *ikh* escaped from the tomb and made its way to heaven, where it joined the "imperishable spirits" who lived with Raʿ. It is probable that the *Saʿḥu*, *Ȧb* or *Ib* (*yeb*), *Sekhem*, and *Ikh* or *Iakh* were all attributes of the *Ka*. From this account it will be seen how confused the Egyptians were between the actual material body and heart, etc., and their ghostly editions.

That part of a man which was, beyond all doubt, believed to be everlasting and to enjoy eternal existence in heaven in a state of glory, was the *Bai* , or soul proper; it was associated with the *Ka*, and, like the heart, appears to have possessed a dual nature. It could live in a state of invisibility, and yet could take form at pleasure; it is often depicted as a human-headed hawk . The objects of all the ceremonies which were performed over the mummy or the statue in the tomb was to bring back the soul from heaven to the body in which it dwelt on earth, and when the priest told the kinsfolk of the deceased that "Horus had recovered his eye," *i.e.*, that the soul had returned to the body, they felt that everlasting life and happiness were secured for him. The souls of the blessed lived with the "spirits" in the heaven of Raʿ, and when they appeared in the sky they did so under the form of stars.

The soul was usually accompanied by the *Khaibit* , or shadow, which was regarded as a material thing, its solar explanation not having been obvious to the primitive Egyptian savages who first elaborated these myths. In the clear Egyptian sky it no doubt seemed real enough: for it hardly ever disappeared except on a moonless night. It had an independent existence, and was able to separate itself from the body at will, but hostile fiends might attack it, and therefore the deceased prays in the *Book of the Dead* (Chapter XCII): "Let not be shut in my "soul, let not be fettered my shadow, let a way be opened for "my soul and for my shadow, and let them see the Great God." It is very difficult to know where the functions of each of these parts of a man began and ended, for even the Egyptians became confused in dealing with them, and the texts often contradict each other. The main facts are, however, quite clear. The Egyptians believed in the existence of body, double, spirit, soul, and shadow, at all periods, and the views which they held about each are best understood by reference to the religious beliefs which exist at the present time among the negro tribes in Central Africa. The savage mind works everywhere in much the same way. And the Egyptians of civilized days preserved the beliefs of their savage ancestors, who were in the same stage of culture as modern tribes of the Congo. Under the influence of foreigners the primitive views became modified as time went on, but in all essentials the Egyptians who lived under the Romans believed what their ancestors believed 5,000 years before.

# CHAPTER VIII.

## EMBALMING. THE EGYPTIAN TOMB.

**Mummy** is the name given to a dead body which has been preserved from decay by means of spices, gums, natron, bitumen, etc.; strictly speaking, it should only be given to the body preserved by *bitumen*, for "mummy" is derived from a word which appears in Arabic under the form *mūmīā*, and means "bitumen." Originally, as has been said above (p. 224), the Egyptians did not mummify at all, the oldest bodies being simply dried naturally or artificially. Under the Middle Kingdom bodies were prepared with salt and soda; under the XVIIIth dynasty myrrh and spices were added, but bitumen was certainly not used on a large scale for embalming purposes before the XXIInd dynasty, about 900 B.C. The embalmed body, swathed in linen, was called by the Egyptians *qas* , , or *qasiu* , which has passed into Coptic under the form *kōs*.

The Egyptian texts supply no details of the methods employed in embalmment, but classical writers describe the processes at some length, and the mummies which have been unrolled and examined prove that their statements are on the whole correct. Herodotus describes graphically how the *paraschistes*, the priest who cut the abdominal incision in the dead body with "an Ethiopian stone," threw down his stone knife and fled as from pursuers, after his ritual act had been performed. Evidently the body could not be cut with metal, which was always more or less unholy in the minds of early mankind. According to Herodotus (ii, 85) there were three methods of embalming in use in his time. In the first or most expensive way, after an incision had been made in the side with the "Ethiopian stone" knife, the brains and viscera were removed from the body, which was carefully washed with palm wine, and then sprinkled with powdered spices. The cavities in the head and body were next filled with pounded myrrh, cassia, etc., and the opening in the abdomen through which the viscera were taken out was sewed up. A tank containing a solution of salt, or soda, was prepared, and the body was steeped in it for 70 days. At the end of this period it was taken out of the solution, dried, and anointed with sweet-smelling unguents; then the swathing with linen strips was begun.

In the second method of embalming, the viscera were removed by means of oil of cedar, and the flesh was dissolved off the bones by a preparation of soda; mummies which were prepared by this process consist of nothing but skin and bone. The third method was used almost exclusively for the poor; the body was steeped in a preparation of soda for a period of seventy days, and then handed over to the relatives for burial.

According to Diodorus, who lived about 40 B.C., the methods of embalming were three in number; the first cost one talent of silver, about £250; the second, twenty minae, about £60; and the third very little indeed. The period which elapsed between death and burial varied in length. From the inscriptions we learn that in one case the embalming lasted 16 days, the swathing in linen 35 days and the burial 70 days, *i.e.*, 121 days in all. In another, the embalming occupied 66 days, the preparations for burial 4 days, and the burial 26 days, in all 96 days. According to the Bible (Genesis l, 3), the embalming of Jacob occupied 40 days, but the period of mourning was 70 days. Certain stelae in the British Museum[1] mention 70 days, and we may assume that this period was commonly observed, at all events, in Graeco-Roman times.

In the description of the first method given both by Herodotus and Diodorus, it is said that the intestines were removed from the body previous to embalming, but neither writer says what

120. Mummy of Pa-khat-khrad-Ḥor, an incense-bearer of Khons at Thebes. [No. 6666.] XXIInd–XXVIth dynasty. Third Egyptian Room.

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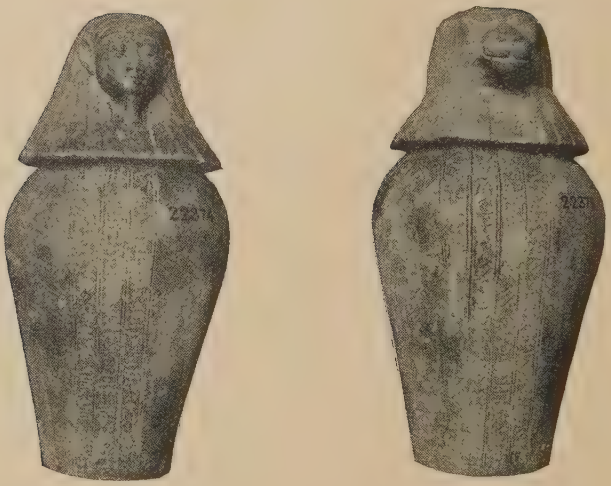
[1] *E.g.*, No. 389, Bay 27.

was done with them afterwards. We know, however, that they were cleansed, and wrapped in linen with powdered spices, salt, etc., and placed in a series of four jars, or vases, to which modern writers have given the name Canopic Jars. These jars are made of stone, generally limestone or alabaster, or of pottery. They were thus named by the early Egyptologists, who believed that in them they saw some confirmation of the legend handed down by certain ancient writers to the effect that Canopus, the pilot of Menelaus, who is said to have been buried at Canopus, in Egypt, was worshipped there under the form of a jar with small feet, a thin neck, a swollen body, and a round back. Each "Canopic" jar was dedicated to one of the four sons of Horus, or sons of Osiris (Mesthi, Haʿpi, Duamutef, and Qebḥsnēuf (*see* p. 213), who were also the gods of the four cardinal points; and after the XVIIIth dynasty, each jar was provided with a lid made in the shape of the head of the deity to whom it was dedicated: before that time all four jars had normally each a human head. The animal heads do not appear till the XVIIIth dynasty and are not usual till the XIXth. Thus the royal Canopic jars of Akhenaten at Cairo have all four a portrait head of the king. The oldest known animal-heads are those of Qebḥsnēuf and Duamutef in the British Museum (Nos. 36410–1) which are of XVIIth–XVIIIth dynasty date. Mesthi protected the liver, Ḥaʿpi the lungs, Duamutef the stomach, and Qebḥsnēuf the intestines. The custom of mummifying the intestines separately is as old as the VIth dynasty at least, and the gods of the cardinal points who presided over them are mentioned several times in the texts of Unis, Pepi, and other kings of the Vth and VIth dynasties. Also the oldest known Canopic jar (at Cairo) is of the VIth dynasty. The four jars were usually placed in a coffer, or chest, specially prepared for the purpose; and this is frequently depicted in representations of funeral processions. The Ani Papyrus shows the four sons of Horus standing by the coffer containing the mummified intestines of the deceased, and his renewed body rising through the cover of it, holding "life" ☥ in each hand (*see* p. 207). The goddesses with whom they were associated were Isis, Nephthys, Neith, and Selqit, whose figures are represented with protecting wings outstretched, at the four corners of the sarcophagus of king Tutʿankhamon at Cairo. Among the fine collection of "Canopic" jars in the British Museum may be specially mentioned one in polished red ware, of the XIth dynasty (No. 58780), the set made for Gua the Elder, XIth dynasty, No. 30838 (Third Egyptian Room, Wall-case), the head found in the tomb of king Mentuḥetep III at Dair al-Baḥri (No. 47628), and the sets Nos. 22374–7 and 9562–5, of the later period (Fig. 121), also those of Nsikhons, the queen of Pinodjem II, of the XXIst dynasty (Nos. 59197–200), all in the Third Egyptian Room.

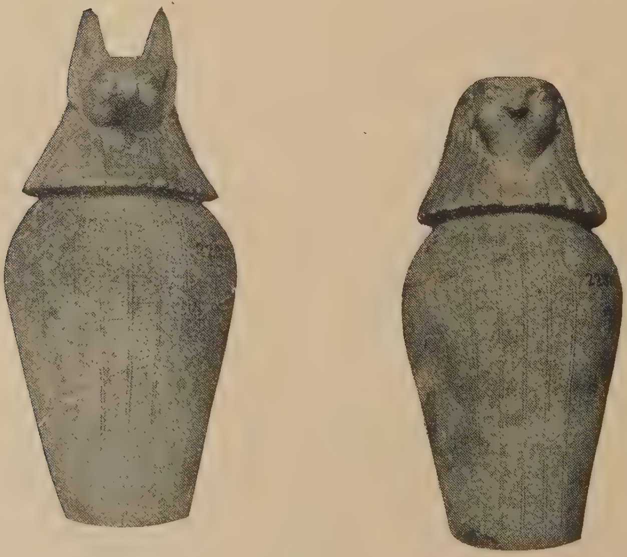
**History of Embalming.**—In the latter part of the Neolithic Period the Egyptians, in some places at least, decapitated and dismembered the dead, but usually they took steps to preserve them. At first bodies were merely dried in the sun, and then placed in a hole in the ground; later they were laid on one side, with the legs bent upwards, and their knees near the chin. Evisceration of some kind appears to have been practised, but not of a very elaborate character. An example of the class of preserved bodies which were buried in a crouching position is exhibited in the First Egyptian Room, Case A (No. 32751). Here we see, lying on his left side, a predynastic Egyptian, with hair of a reddish tint; the knees are bent to a level with the top of the breast, and the hands are placed before the face. Round about the body are pottery vessels which held food, flint weapons, etc. At this period the body was sometimes wrapped in the skin of some animal, or rolled up in a reed mat.

Soon after the beginning of the Dynastic Period, as the result of the growth and development of the cult of Osiris, the Egyptians began to devote more care to the preservation of the bodies of the dead, and the earliest known examples prove that the viscera were removed, and the body dried in the sun or salted. The skull sometimes contains a few blackened remains of the brain. The placing of bodies in a crouching position in graves was abandoned, at all events among the ruling classes. The doctrine of Osiris taught that the royal body was a precious thing, and men took care to preserve it and swathe it in linen, so that it might be ready for the return of the soul to it, when it would begin a new life as king in the kingdom of Osiris. The king at this period, as himself a god, became himself the god Osiris. We have seen that in the following centuries his privileges were extended first to the nobles, and then to the mass of the people. The king's body was no doubt preserved from very early times, as so soon as the time of the IInd dynasty we have possible traces of mummification in a subject, and the oldest perfect mummy in the world (now in the Museum of the College of Surgeons in London) is of the Vth dynasty. The authenticity of the remains of a mummy generally regarded as that of king Menkauraʿ (IVth dynasty) in the British Museum is doubtful: and the mummy of a boy in the Cairo Museum usually called that of king Meriraʿ Meḥtiemsaf (VIth dynasty) is now known to be of the XVIIIth dynasty. The Vth dynasty mummy in London



Mestȧ, or Amset.
[No. 22374.]

Ḥapi.
[No. 22375.]



Duamutef.
[No. 22376.]

Qebḥsneuf.
[No. 22377.]

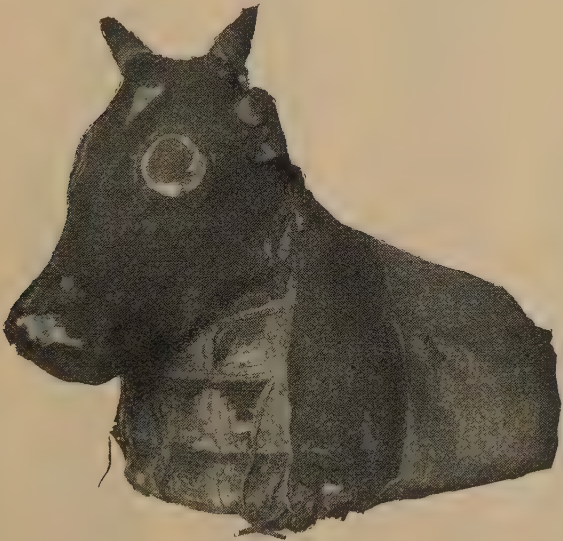
121. A Set of Canopic Jars.

is wrapped in bandages soaked in resin, which had formed "a carapace of stony hardness completely incrusting the whole "head and body." It lies in a fully extended position, shewing that the crouching attitude of earlier bodies was no longer adhered to by the ruling classes. Under the XIth dynasty, the mummies, cured only with natron (strong soda), are of a characteristic yellowish-white colour, the skin often loose, the bones light and friable. The body is extended, the head turned over the left shoulder. Typical examples are the mummies of the lady Amenit at Cairo, and of the lady Henhenet at New York: *cf.* also the arm and feet, Nos. 40924-6 (British Museum, First Egyptian Room): all from Dair al-Baḥri. XIth and XIIth dynasty mummies are easily skeletonized; from the skeletons of Heni and another in the First Egyptian Room, Cases O, P; from al-Bersheh, the lightly cured flesh has entirely gone. The embalming wound for the removal of the viscera is not always found in these early mummies until the XIIth dynasty. The brain was not removed till the beginning of the XVIIIth dynasty. Spices and resin were used, the bandages became elaborate, and the mummies of this period are the first to be really well preserved. Naturally, those of the royal family, which are in the Cairo Museum (photographs, Second Egyptian Room) represent the best mummies of their time. The arms are now usually crossed on the breast. At the end of the XVIIIth dynasty it became customary to stuff the body with masses of resinous material, so that it appeared to possess something of the plumpness of the living person. The eye-sockets were also packed with linen and the lids closed over it. The finest existing mummy of this period is that of Iuia, father of queen Teie and grandfather of Akhenaten (*see* p. 345), in the Cairo Museum, or that of king Seti I, also at Cairo. That of Rameses II at Cairo and its successors were treated in a way which avoided the blackening of the mummy, which often happened under the XVIIIth dynasty. The XXIst dynasty is marked by the regular use of padding to stuff the body. Linen, resin, sawdust, and fat were used for this purpose. And the result is often overdone, as we see in several mummies of this period which have a bloated appearance. The heart was always left in the body at this time, and sometimes the other viscera also, with figures of the Four Children of Horus (*see* p. 230). The mummy was often painted to give the appearance of life. Later on the technique of embalming deteriorated; bodies are often found that were simply filled up with bitumen and are black and solid. In Roman days, finely mummified bodies are again found, with most elaborate criss-cross wrappings. The dead poor were, in later times, sometimes merely salted and laid in a common pit or cave.

We have tales of embalmment in honey: a child found in a sealed jar of honey is mentioned by the Muḥammadan writer ʿAbdu'l-Laṭīf, and the body of Alexander the Great is said to have been preserved in the same way. It was probably merely a temporary method, of eastern origin.

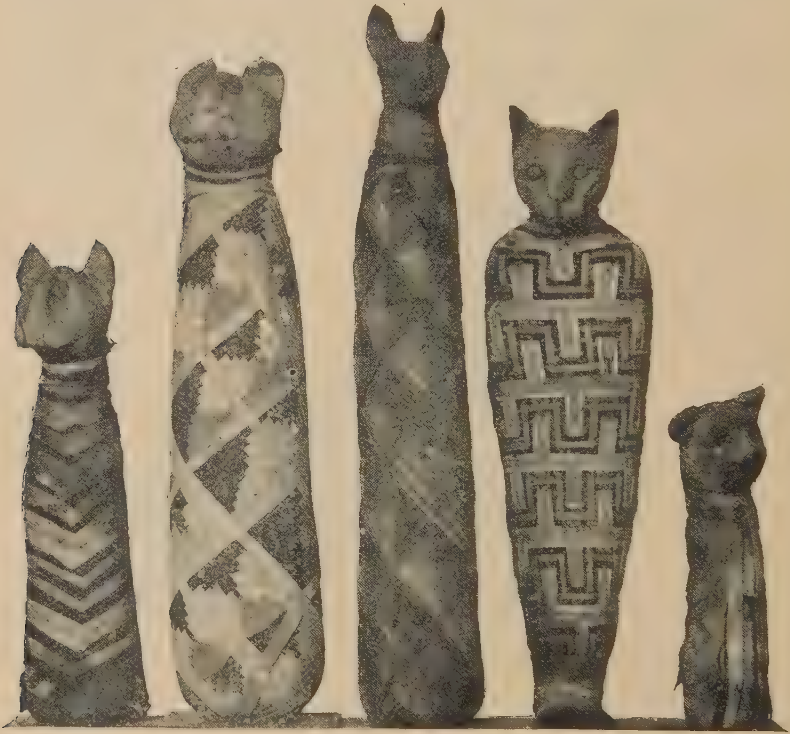
The Egyptians, even after their conversion to Christianity, continued for a time to mummify their dead, and to bury them with the old ceremonies; but before the end of the fourth century A.D. the art of embalmment had fallen into general disuse. The Christian believed in the Resurrection of the body, so that it was unnecessary for him to preserve by means of spices and unguents that which he would obtain, without any trouble on his part, by faith through Christ. The views which St. Antony, the "Father of the Monks of the Egyptian desert" (A.D. 250–355), held on this matter are of importance. According to Athanasius, "The Egyptians were in the habit of taking "the dead bodies of righteous men, and especially those of "the blessed martyrs, and of embalming them and placing "them, not in graves, but on biers in their houses, for they "thought that by so doing they were paying honour to them." St. Antony besought the Bishops to preach to the people, and to command them to cease from this habit, and he showed "That it was a transgression of a command for a man not to "hide in the ground the bodies of those who were dead, even "though they were righteous men. Therefore many harkened "and were persuaded not to do so, and they laid their dead in "the ground, and buried them therein." When he was dying he entreated his monks, saying: "Permit no man to take my "body and carry it into Egypt, lest according to the custom "which they have, they embalm me and lay me up in their "houses . . . And ye know that I have continually made "exhortation concerning this thing and begged that it should "not be done, and ye well know how much I have blamed those "who observed this custom. Dig a grave then, and bury me "therein, and hide my body under the earth, and let these my "words be observed carefully by you, and tell ye no man where "ye lay me until the Resurrection of the Dead, when I shall "receive this body without corruption from the Saviour." (See *The Life of Antony, by Athanasius*, in Migne *Patrologiae*, Ser. Graec., tom. XXVI, col. 972.) After the disuse of genuine mummification, the Christian Egyptian went on burying the body in spices, which, with the dryness of the soil, have had the result of preserving Coptic bodies extraordinarily well. They were buried in their ordinary best clothes. The Musée Guimet, at Paris, has some remarkable bodies of this period, found at Antinoë.

The linen mummy swathings must now be mentioned. These were made from flax, and were of various thicknesses. Surviving examples vary in length from a few inches to about 15 feet, and in width from 2 to 10 inches; some are made with fringe at each end. Mummies are often found wrapped in linen sheets several feet square, and the outside covering of all is sometimes, under the XXIst dynasty, of a purple or salmon colour. Under the Ancient Empire, mummy swathings were quite plain, but under the Middle Empire, blue stripes occasionally appear at the ends, and the sheets in which the mummies of kings were wrapped, *e.g.*, Åmenḥetep III and Tuthmosis III, were covered with hieroglyphic texts from the "Book of the Dead." At a later period texts in the hieratic character appear on the swathings, accompanied by vignettes drawn in outline. The bandages were applied separately to each limb, and even digit, and then after the arms had been placed in position, were continued over the whole body. A large sheet or shroud was then wrapped round the body, and tied at head and heels, then more bandages, then another shroud, and so on. Amulets, such as the scarab, etc., were placed in their proper positions as the swathing proceeded, and sometimes a roll of papyrus, containing chapters from the "Book of the Dead" or similar collection



122. Mummy of a Bouchis (?) Bull. (Roman Period.)
[No. 6671.]

of spells was placed between the legs. Leather straps or "braces" are often crossed over the breast. In Roman times most elaborate wrapping was used, forming a regular pattern of squares: we find this also in cat and other animal-mummies of this period (Figs. 122-3). At this time also even the fingers and toes were wrapped separately. About the third century of our era, the mummies of wealthy people were wrapped in "royal cloth" made wholly of silk and decorated with figures of gods, animals, etc. The visitor will find a large collection of mummy swathings and sheets exhibited in Table-case G, in the Fifth Egyptian Room. Here are the fringed linen winding-sheet of Sat-Thuti, a singing woman of Queen Aaḥmes-nefert-iri, *c.* 1550 B.C. (No. 37105); two swathings inscribed with texts from the "Book of the Dead" (Nos. 37108 and 6644); a roll of linen inscribed with the names of



[No. 6758.] [No. 6752.] [No. 36847.] [No. 37348.] [No. 6750.]

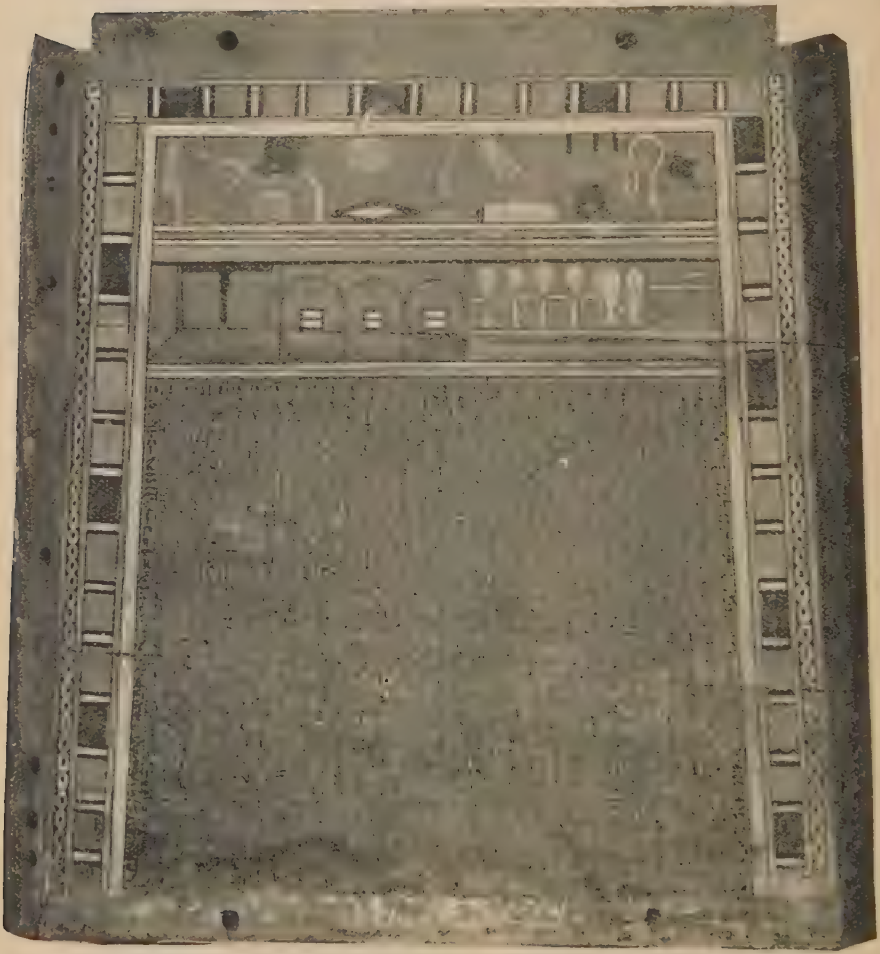
123. Mummified Cats. (Roman Period.)

Piaᶜnkhi Seneferef-Raᶜ, *c.* 700 B.C. (?) (No. 6640). Coptic grave shirts, etc., from Akhmīm (No. 16665, etc.); and specimens of embroidered linen, with figures of saints, a portion of a Coptic stole embroidered with scenes from the life of Christ, etc., are exhibited in the Coptic Room.

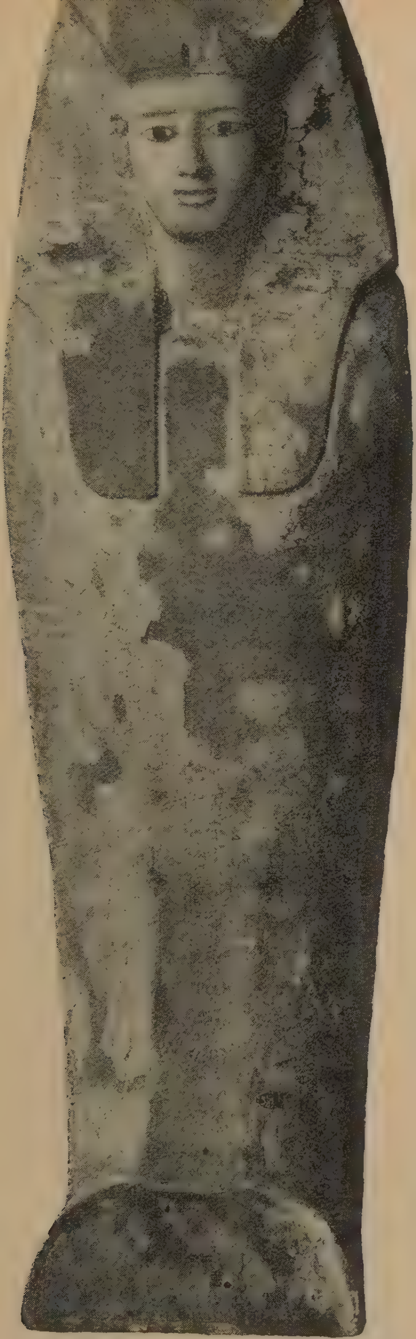
The bodies of holy animals (divine theophanies) such as cats, hawks, ibises, apes, rams, bulls, ichneumons, crocodiles, shrewmice, and others, were mummified in the same way as those of human beings and with the same types of bandages at different periods. (*See* Wall-cases 194 200, 4th Eg. Rm.)

**Coffins, etc.**—The oldest Egyptians buried their dead, in the contracted position, wrapped in a skin or mat. Later they might be placed in a basket (No. 52887, First Egyptian Room). A wooden box, the forerunner of the coffin, appears at the beginning of the Ist dynasty or earlier (Tarkhan: No. 52888, First Egyptian Room). This developed by the time of the IIIrd-IVth dynasties, as the contracted gave way to the full-length position, into a wooden chest, decorated so as to make it look like a house, with doors, windows, and hanging tapestry blinds. They were already imitated in stone sarcophagi: that of king Menkauraᶜ, of "house" type with cavetto cornice and torus, would have been in the British Museum now had it not gone to the bottom of the sea on the voyage to England. Examples in wood or stone of the Old Kingdom are, however, rare, whereas those of the VIth–XIIth dynasty period are well known. A fine collection of wood coffins of this type is shewn in the First Egyptian Room. They are splendidly made of great planks of cedar or deal, painted on the outside with the names of the deceased and the funerary prayers to the gods of the dead and Four Children of Horus in well-proportioned bands of inscription; inside are elaborate maps of the Underworld and spells for the guidance of the deceased amid the dangers of the After-death. On the outside is usually a conventional house-picture with two great eyes, towards which the head and eyes of the dead person were often turned on one side. The methods of dowelling and joining the pieces of these great coffins are interesting: at the corners the method of constructing was a stopped mitred joint, pegged in three directions. The lids were also most ingeniously fastened down, so that it is difficult to open them, even with a steel lever (Fig. 124).

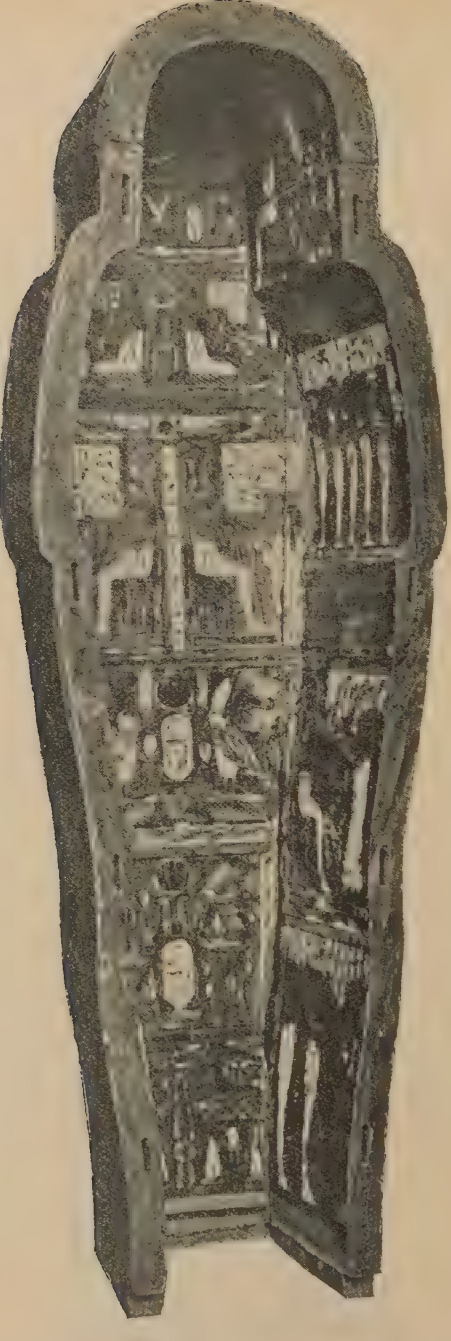
The body, in an inner rectangular coffin of plainer style, was partly covered by a mask of cartonnage (linen sheets pasted together and covered with stucco), shaped to the contour of the head and shoulders and rather roughly painted and gilt. An



124. End (inside) of the wooden inner coffin of Gua the Elder.
[No. 30840.] XIth or XIIth dynasty.
First Egyptian Room, Standard-case L.



125. Gilded wooden *rishi* coffin of Antef or Iniatef V, king of Egypt.
[No. 6652.] XVIIth dynasty.
First Egyptian Room, Wall-case 4.



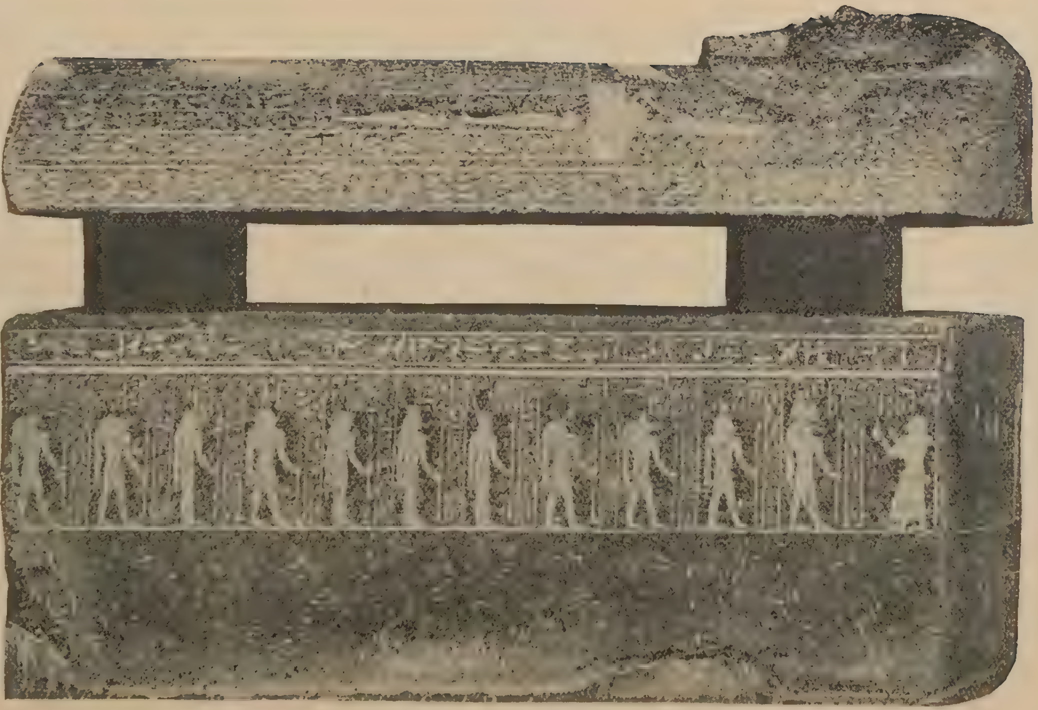
126. Coffin of Nsikhons, a royal scribe.
[No 36211.] XXth–XXIst dynasties.
First Egyptian Room, Wall-case 13.

attempt was made to shew something like a portrait of the dead person.

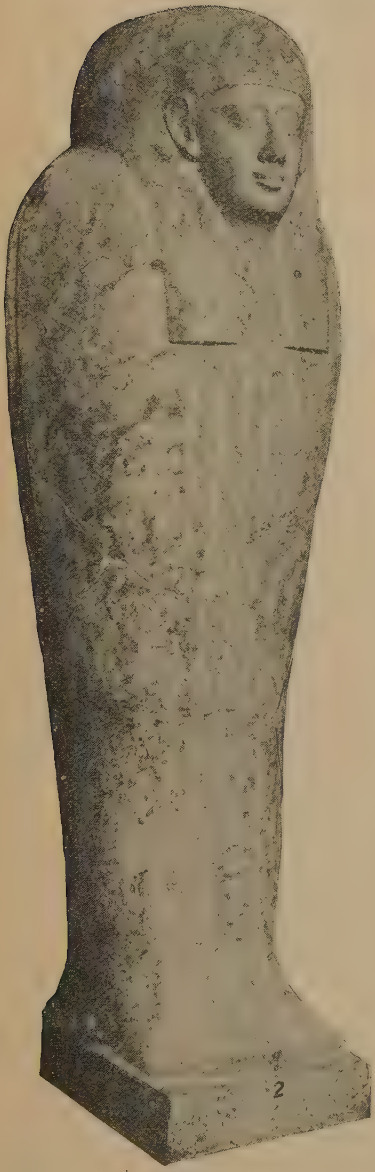
With the coffins in the burials of this time were laid, beside the personal possessions of the dead, such as weapons, mirrors, etc., a great number of painted wooden models of houses, granaries, labourers at work, servants carrying food and raiment, and Nile-boats with masts, sails, and rowers complete, with model cabins in which one sees the owner sitting, or baldachins beneath which is the bier of the deceased (Fourth and Fifth Egyptian Rooms: a large collection). These delightful little models, which give us so admirable an idea of the civilization of the time and of the appearance of the people, are peculiar to this period of the Middle Kingdom and do not appear later. They were intended, of course, to become by magic processes actual men and women, boats, etc., in the next world, to administer to the wants of the dead man, and above all, enable him to enjoy the cool breeze on the Nile, the summit of Egyptian felicity. Of the models exhibited in the Fourth Egyptian Room, note specially figures of the dead man himself and his sons (Nos. 55722 (VIth dynasty), 55261, 29594 (VIth–IXth dynasties), 55583–4 (IXth–XIth dynasties); of male and female servants (Nos. 45074–5, 41673; (Dair al-Baḥri, XIth dynasty); fellaḥin ploughing (Nos. 51090–1, 52947); butchers (No. 30718); bakers and brewers (No. 40915; Dair al-Baḥri, XIth dynasty); wine-pressing (No. 36423); other avocations (Nos. 41516, 30719); granaries (Nos. 2463, 21804, 41573). Of houses also, pottery models were common (Fourth Egyptian Room, Cases 181–3), which were combined with tables of offerings, model offerings being shewn in the house-yards.

Towards the end of the Middle Kingdom, the fashion of modelling the cartonnage mask in the human form spread to the inner and finally to the outer coffin. The fine old rectangular shape was given up, and coffins with human faces and the bodies covered with painted or gilt decoration, indicating the feathers of the wings of the protecting vulture-goddess of Upper Egypt. These are often called *rishi* coffins, from the Arabic word for "feather" (Fig. 125).

Under the XVIIIth dynasty, these were no longer made, but the anthropoid form persisted. Coffins were now black with plain bands of inscription in yellow: the face red. Gradually the amount of decoration increased. Under the XIXth dynasty the ordinary person imitated the wonderful golden interment of a king (such as Tutʿankhamon) in having the coffin heavily gilt. Under the XXth and XXIst dynasties we see characteristic decoration, imitating gold and inlaid stones



127. Granite sarcophagus of Nes-Qeṭiu, a prince, chancellor, and scribe of Ȧmon-Raʿ.
[Southern Egyptian Gallery, Bay 26, No. 30.] XXVIth dynasty, or later.



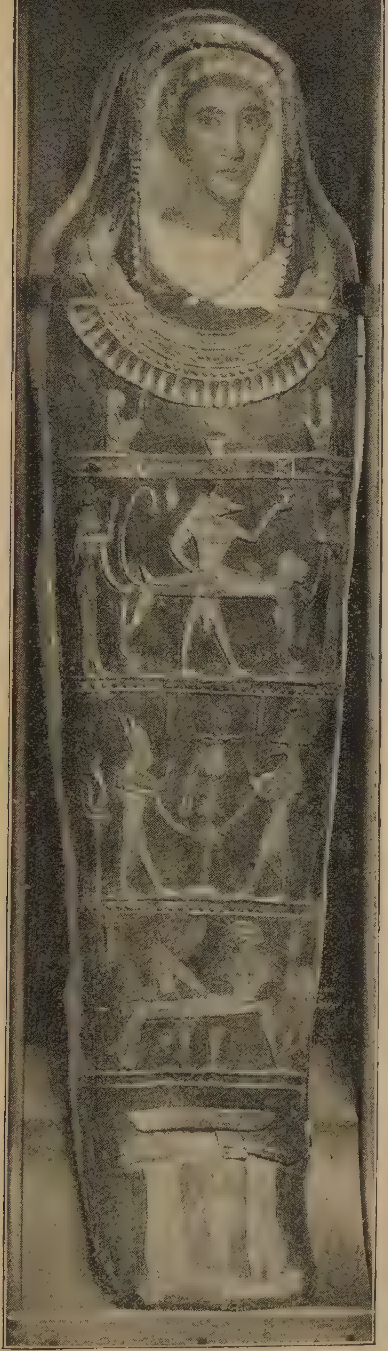
128. Limestone coffin of Pedineset. Ptolemaïc Period. [Southern Egyptian Gallery, Bay 26, No. 34.]

in gesso relief on the wood, painted yellow, red, blue and green, with funerary pictures of all kinds, the whole heavily varnished. Inside are painted representations of gods and genii in all colours on a matt brown or red ground (Fig. 126). This elaborate decoration of the coffins continued in different forms and styles during the XXVIth dynasty and Ptolemaïc Periods, when the numbers of the coffins increased to three, the outer one being extremely bulky.

Under the XVIIIth dynasty stone sarcophagi were generally reserved for kings, red quartzite being the material most used. But there is one in granite, delicately carved in relief, made for a prince of Kush at the end of this period, the remains of the sarcophagus of Merimes, No. 1001, Egyptian Gallery. Under the XXVIth dynasty private persons often had vast stone sarcophagi (Figs. 127–8), like the kings, but only if they were very wealthy, as the carving of these enormous blocks must have been hugely expensive, even for that time when men's wages were paid in kind.

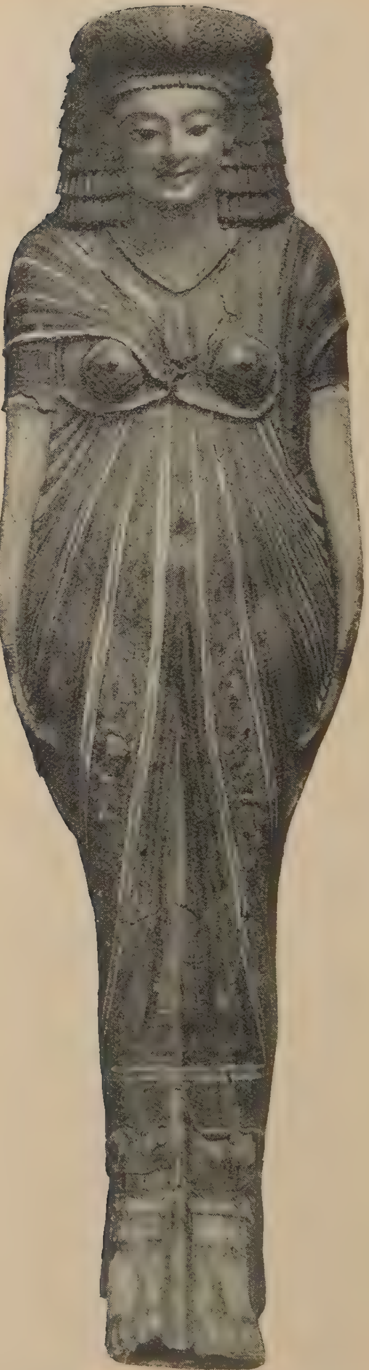
The number of objects buried with the ordinary dead outside the coffin decreased under the XVIIIth dynasty, but the old profusion of personal objects was sometimes retained or even surpassed, and was usual in the case of royal burials, as we know from that of Tutʿankhamon, in which most of the personal possessions of the dead king seem to have been placed as well as purely funerary objects. But he too had no models like those of the Middle Kingdom, and it was evidently considered enough to paint on the walls the figures of the attendants and workmen plying their trades and avocations that were considered necessary to the state of a great man in the next world. *Ushabtis* (*see* p. 221) began to appear at the end of the Middle Kingdom and were common from the XVIIIth to the XXXth dynasties, after which they are rare. They were placed in boxes, like the Canopic jars.

It is noticeable that the Saïte craze for archaïsm (*see* p. 171) did not extend to the realm of the dead. Early ushabtis, of course, could not be imitated, as there were none to imitate: the Saïte ushabti is a new and original type. But no attempt was made to revive the models of the early period, nor were the rectangular wooden coffins imitated at once, though under the Ptolemies something like them did come into vogue, and in early Roman times round-topped coffins, with no attempt to represent the human form, were popular. Cartonnage casings for the mummies were generally used under the Saïtes and later: it was now the habit, apparently, to keep the mummy in its case in the house for a long time before interment: they were stood upright in their cases to receive the offerings of the relatives. About the begining of the Roman Period, or in the first century after Christ, it became the custom among the ruling class in Egypt to insert painted portraits of the dead in the linen swathings over their faces. Specimens of such portraits may be seen in the Third Egyptian Room, Wall-cases Nos. 96-103. In the case of men, painted portraits were inserted over the faces, and the rest of the mummy was sometimes covered with plaster, usually coloured pink or red, and ornamented with faulty imitations of the scenes found on the old cartonnage cases. The best examples of this kind of mummy is that of Artemidōros (No. 21810), exhibited in Wall-case No. 96 in the Third Egyptian Room (second century A.D.). The figures of the gods, etc., are painted in gold, and the mistakes in them prove that the artist did not understand the signification of the scenes which he was copying. The old theology of Egypt was becoming forgotten, the meanings of the old funerary texts and scenes were lost, and the artist found himself obliged to use the form of address to the dead customary among the Greeks, Ἀρτεμιδωρε εὐψυχι, "O Artemidōros, farewell!" A century or two later further attempts were made to abolish from mummies the funerary swathings, etc., and the dead were placed in papyrus cases, which were moulded to their forms, and were painted with coloured representations of their clothes and ornaments in linen, sometimes partly



129. Mummy of Artemidōros, a Greek settler in Egypt, with painted portrait, Roman Period, *c.* A.D. 100.

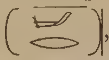
[No. 21810.] Third Egyptian Room, Wall-case 96.



130. Painted papyrus mummy-case of a Graeco-Egyptian lady, Roman Period.
[No. 29585.] Third Egyptian Room, Wall-case 98.

free from the case, so as to give a life-like appearance. Very fine examples of such painted papyrus cases are exhibited in Wall-cases Nos. 98–100 in the Third Egyptian Room, and they are of special interest as showing what kinds of garments and jewellery were worn by the Graeco-Egyptian ladies of Egypt (Fig. 130). By this time the ancient symbolism on the coffins had utterly degenerated, and the pictured figures are hardly recognizable as Egyptian at all, with but few exceptions.

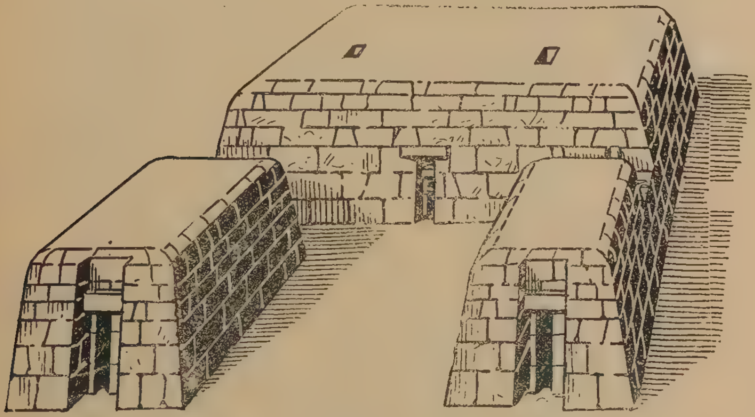
**The Egyptian Tomb.**—The care taken by the Egyptians to preserve the bodies of their dead would have been in vain if they had not provided secure hiding places for their mummies. The mummy had to be guarded against the attacks of thieves and of wild animals, and placed beyond the reach of the waters of the Inundation. In primitive times the dead of all classes were buried in graves which were dug on the skirts of the desert, in the sandy or rocky soil ; this custom was dictated partly by economical considerations, for the mud soil of the *fells* on which the villages stood amid the cultivation was too valuable to the living to be devoted to the dead, partly by the fact that the yearly inundation might wash away the bodies. The graves were usually oval in shape, and comparatively shallow, and they were covered over with slabs of stone and layers of sand (*see* Case A, First Egyptian Room) ; it is probable that they were marked by some kind of stone or stake driven into the ground near the head of the grave. Over the graves of chiefs, huts made of reeds and grass were built, often surmounted by a painted ox-skull (No. 59262, Sixth Egyptian Room, Fig. 148), and offerings of food and drink were probably placed in them, as well as in the graves. At a later period mud brick houses took the place of the reed huts. In the Archaïc Period the cenotaphs or graves of the kings at Abydos were rectangular in form, and they contained many chambers, wherein, no doubt, the ceremonies connected with the burial of kings were performed, and stores of provisions of all kinds for the use of the deceased were placed. The chambers were of crude brick, eventually with a stone floor. At this time men and women of lower rank were buried in shallow graves, the sides of which were protected with crude bricks.

Under the IIIrd dynasty, an extraordinary development of architecture took place ; king Žoser or Djeser , whose name a late tradition coupled with a very severe famine, built himself, at Saqqārah, a magnificent tomb, in the form of an oblong pyramidal building with six steps, to which the name of Step Pyramid has been given. Its total height is about 197 feet, and the length of its sides at the base is : south and north 352 feet, east and west 396 feet (Fig. 131). A description of the remarkable stone temple of this Pyramid, the oldest in Egypt, has been given on p. 155. The commonest form of tomb made for royal personages and nobles at this time, and for several centuries afterwards, was a heavy, massive building of rectangular oblong shape, the four sides of which were four walls symmetrically inclined towards their common centre. To this building the name of *maṣṭaba, i.e.,* "bench" in Arabic, has been given. It was thus called by the Arabs, because all the examples with which they were familiar, being more than half-buried in sand, resembled the long low seats which are common in oriental houses. The exterior surfaces of the maṣṭaba are not flat, for the face of each course of masonry, formed of stones laid vertically, is a little behind the one beneath it, and if these recesses were a little deeper, the external appearance of each side of the building would resemble a flight of steps. The height of the maṣṭaba varies from 13 feet to 30 feet, the length from 26 feet to 170 feet, and the width from 20 feet to 86 feet. The plan of the maṣṭaba is an oblong rectangle, and the greater axis of the rectangle is usually in the direction from south to north. Maṣṭabas were arranged in rows symmetrically on all sides of the Pyramids at Gīzah. The maṣṭabas at Ṣaqqārah are built of stone and brick. The entrance to the maṣṭaba is usually on the east side.

131. The Step Pyramid at Ṣaqqārah.

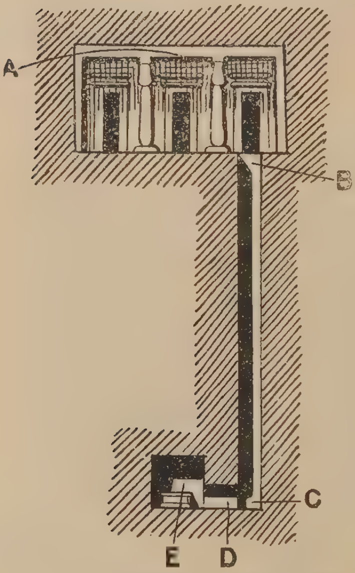
Near the north-east corner is sometimes found a series of long vertical grooves, or a "false door" (*see* below), which is sometimes called the stele. Near the south-east corner is generally another opening, but larger and more carefully made; in this is sometimes found a fine inscribed limestone false door, and sometimes a small architectural façade, in the centre of which is a door. The top of the maṣṭaba is quite flat (Fig. 132).

The interior of the complete maṣṭaba consists of: 1. A chamber. 2. The Serdāb. 3. A pit. 4. A mummy-chamber. The walls of the maṣṭaba chamber may be ornamented with sculptures or not. In it, facing the east, is a false door, which is usually inscribed (Fig. 135). At the foot of the false door, on the bare ground, is often seen a tablet for offerings, made of granite, alabaster, limestone, etc., on which are sculptured figures of meat and drink offerings—cakes, loaves of bread, geese, a haunch of beef, vases of unguents, fruit, vegetables, flowers, etc. In many tablets for offerings small tanks, or hollows, with channels, are cut, and in these libations of wine were supposed to be poured. A large collection of such tablets for offerings of all periods, from the IVth dynasty to the Roman Period, is exhibited in the Egyptian Gallery, Bays 14 and 16. Sometimes a pair of stands for offerings, made of stone, is found by the stele; examples of these are exhibited in Wall-case No. 159, in the Fourth Egyptian Room. In the south or north wall of the maṣṭaba chamber is usually a narrow chamber built of large stones partly hidden in the masonry, to which the



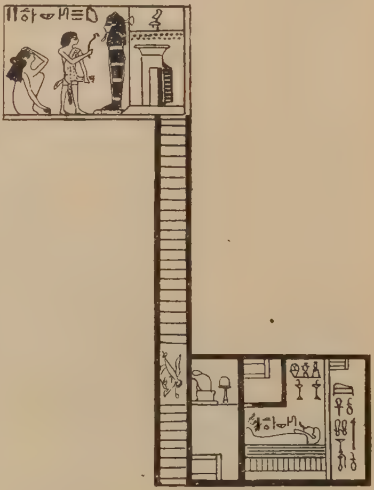
132. A group of Maṣṭaba tombs at Ṣaqqārah.

name of Serdāb[1] has been given. Sometimes the serdāb is isolated from the chamber, but usually it is connected with it by means of a rectangular passage, or slit, so narrow that the hand can be inserted in it only with difficulty. Inside the serdāb the statue of the deceased, which was intended to serve as a dwelling-place for the Ka, or double, was placed, and the passage was made in order to conduct to it the smoke and smell of the burning incense and offerings. The serdāb is sometimes called the "Ka-chapel," and persons of means and position generally appointed a "priest of the Ka" to offer up offerings morning and evening. The pit, or shaft, of the masṭaba was rectangular, square, or oblong, but never round, and it varied in depth from 40 to 80 feet. It led to the chamber below the ground where the mummy was laid. At the bottom of the pit, on the south side, was an opening into a passage from



133. An Egyptian tomb of the masṭaba class.

A.—The hall of the tomb in which offerings were made.
B, C.—The pit, or shaft, leading to the mummy chamber.
D.—A small corridor.
E.—The mummy chamber.



134. The soul, in the form of a human-headed bird, descending the pit of the tomb to visit the mummy in the mummy chamber.

(From a papyrus.)

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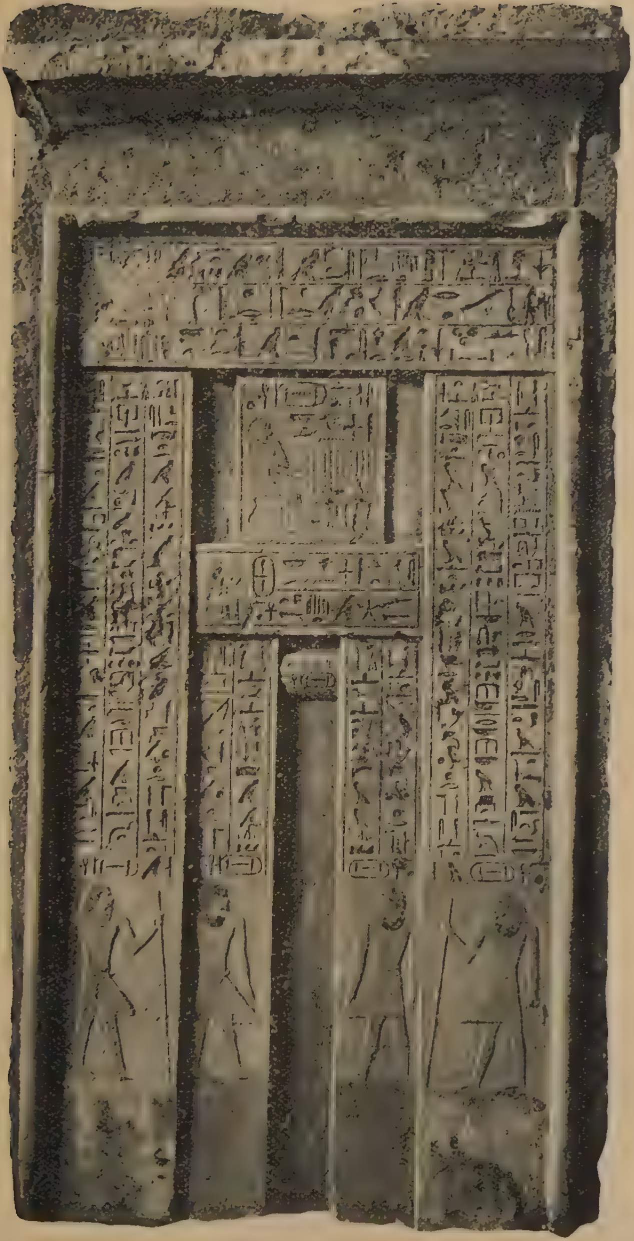
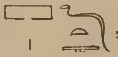
[1] Strictly speaking the *serdāb* is a lofty, vaulted, *subterranean* chamber, with a large opening in the north side to admit air in the hot weather.



135. False door from the Maṣṭaba tomb of Isesi-ʿankh, a high official, who flourished in the reign of King Isesi about 2650 B.C. [Vestibule, South Wall, No. 1383.]

4 to 5 feet high; this passage led obliquely to the south-east, in the same direction as the upper chamber, and then expanded on all sides and became the sarcophagus chamber, or mummy chamber. When the dried or mummified body had been placed in the sarcophagus, and the cover of the sarcophagus had been sealed, the pit was filled with stones, mud, and sand, and the deceased was thus preserved from all ordinary chances of disturbance (Figs. 133–4).

The ornamentation of the maṣṭaba consisted of sculptured relief scenes, originally painted, of three classes: 1. Biographical. 2. Sepulchral. 3. Those referring to the cult of the dead and funerary gifts. In them we see the deceased hunting, fishing, making pleasure excursions by water, listening to music and watching women dance, overseeing building operations, or the work of ploughing, sowing and reaping on his estate, the management of cattle, the bringing of offerings to his tomb, etc. The reader will gain a good idea of the general arrangement of the false doors inside the maṣṭaba chamber, and the painted decorations and sculptures of an ordinary maṣṭaba, by examining the complete monument exhibited in the Assyrian Saloon. This was built originally on the side of a small spur of the mountain near Saqqārah for Uer-iri-en-Ptaḥ, a royal scribe and councillor who flourished in the reign of Pepi II Nefer-ka-Raʿ, about 2500 B.C. It is interesting to note that two "false doors" are found on the south wall of this maṣṭaba, one for Uer-iri-en-Ptaḥ and one for his wife Khent-kaut-s, and that the former contains a list of names of about ninety canonical offerings. The decorations of maṣṭabas never include figures of gods, or the emblems which at a later period were considered sacred. A common name for the tomb is *Per-djet* , "House of eternity," and tombs were endowed with estates by wealthy folk in perpetuity.

The royal *pyramid*[1] is to all intents and purposes merely a maṣṭaba built on a square base, with the greater part of it above the surface of the ground. It contained a long passage, with a sarcophagus chamber, or mummy chamber, at the end of it. The place of the maṣṭaba chamber was taken by a small temple, or chapel, built outside the pyramid, in which funerary gifts and offerings were made; the pit of the maṣṭaba was represented by a long passage, which sloped either upwards or downwards; and the mummy chamber in each case was substantially the same. The principal pyramids of Egypt are those of Abū Roāsh,

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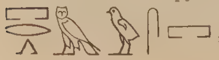
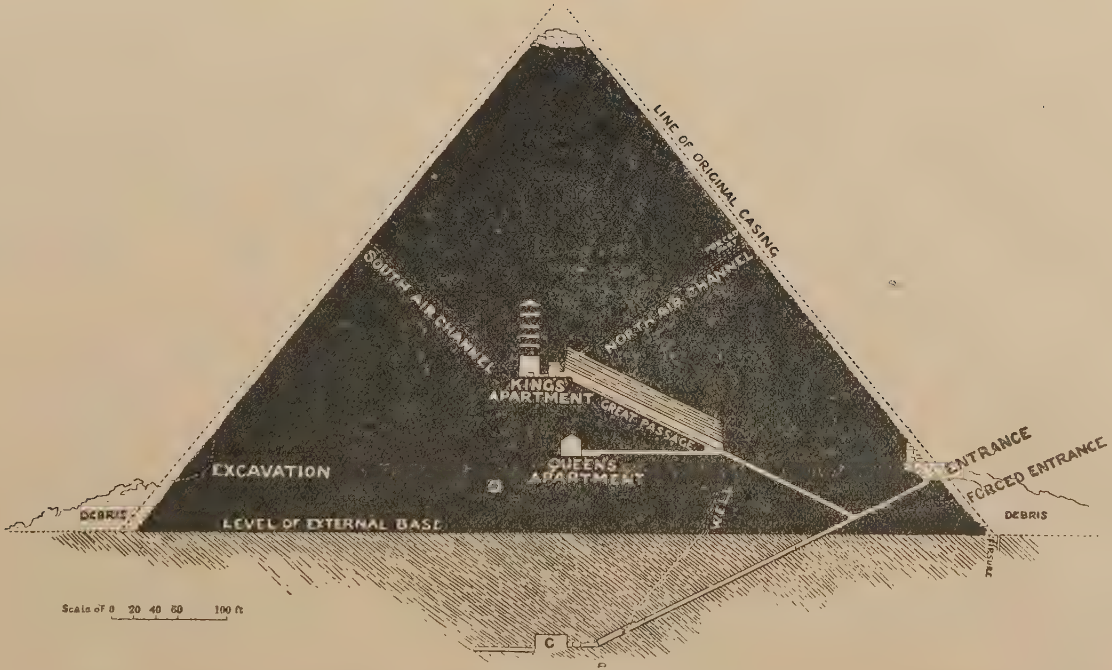
[1] The word "pyramid" seems to be derived from the Egyptian *peremus* , which probably means "a building with a sloping side."

Gīzah, Zāwyet al-ʿAryān (only the foundations ever built), Abūsīr, Ṣaqqārah, Lisht, Dahshūr, Al-Lāhūn, and Hawārah, all simply the burial-places of kings, with no further intention, astronomical, prophetic, or otherwise. At Ṣaqqārah is the oldest pyramid, that of king Žoser, already mentioned; at Mēdūm and Dahshūr, those of Seneferu (p. 289), for a king might have two or more tombs, to deceive robbers; at Gīzah, the famous three, of Khufu or Cheops (the Great Pyramid), of Khaʿfraʿ (Chephrēn), and of Menkauraʿ (Mykerinos); at Abūsīr, those of the kings of the Vth dynasty; at Ṣaqqārah, those of the VIth; at Lisht, Lahun, Hawāra, and Dahshūr of the XIIth.

A great many theories, chiefly of an astronomical character, have been formulated about the Pyramids of Gīzah: but it is known that they were tombs and nothing else, and there is no evidence to justify us in believing that they were built by any of the Hebrew patriarchs, or that they were the "Granaries of Joseph," or that their measurements contain hidden prophecies, or that they contain chambers filled with gold and precious stones, which have not yet been discovered or cleared out. Nonsense of this kind has always been talked about the Great Pyramid from mediaeval days till now. For a description of the Great Pyramid (Figs. 136, 156) and the other pyramids of Gīzah, Abūsīr, etc., *see* pp. 291 ff. In the Egyptian Sūdān there are pyramids at Kurrū, Zūma, Tankāsi, Gebel Barkal, Nūrī, and Bagrawīya, but all these are, of course, far later in date and far inferior in design and construction to the ancient pyramids of Egypt. The oldest of the pyramid-tombs in the Sūdān were built by the Ethiopian kings of the XXVth dynasty (notably Tirḥakah, at Nūrī), in the seventh century B.C., the latest probably during the first or second century A.D. by a series of native queens, each of whom bore the name of "Kandake." The pyramid-form had never died out, and as late as the XIth dynasty the funerary temple of king Menthḥotep Nebḥapetraʿ at Thebes had a pyramid-topped erection in its centre, and the external chapels of private tombs under the XVIIIth and XIXth dynasties commonly were topped by a pyramid. So that the Nubian revival of the pyramid was not entirely due to Saïte archaïsm. True pyramids were, however, not used by the kings of Egypt, after the Middle Kingdom, till the XXVth dynasty. The Pharaohs of the XVIIIth dynasty and their Theban successors preferred rock-hewn tombs in the desert.

*Rock-hewn Tombs.*—The pyramid tomb was suitable for regions where the ground was flat, as in the neighbourhood of Memphis, but the Egyptians who dwelt in places near mountain-wadies with cliff-sides began at an early period of history



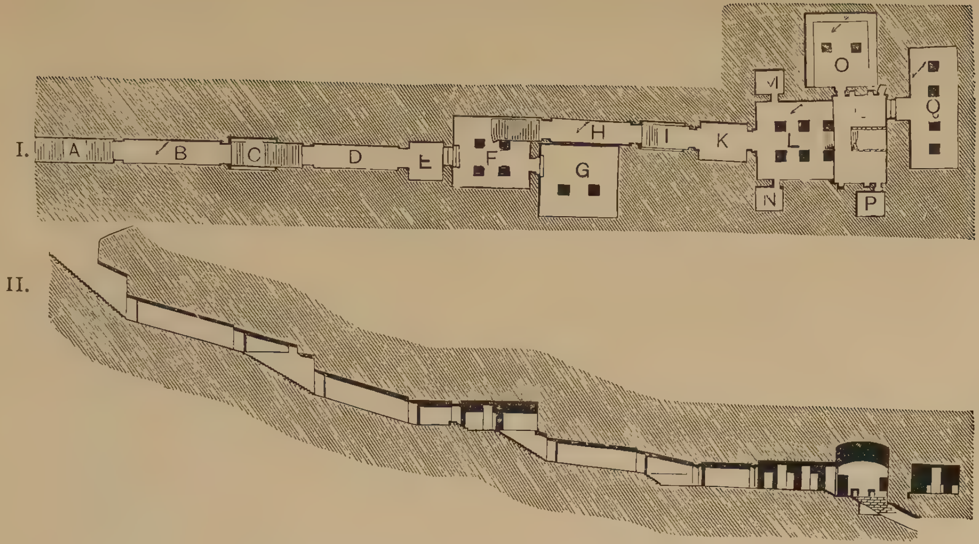
136. Section of the Great Pyramid of Gīzah: tomb of King Khufu (Cheōps), of the IVth dynasty, *c.* 2850 B.C., shewing the passages and burial chambers.

137. Entrance to the tomb of Khnūmḥetep, an official, at Beni Hasan. XIIth dynasty.

138. Entrance to a royal tomb in the Valley of the Tombs of the Kings.

to hew tombs in them. Thus at Aṣwān (Syene) the sandstone hills on the west bank of the Nile contain three tiers of tombs, the oldest being those of nobles and governors of Elephantine under the VIth and VIIth dynasties. These are approached by means of a staircase cut in the slope of the hill, down the middle of which a smooth path was made for the purpose of drawing up the coffins and sarcophagi of the dead. At the top of the staircase the hill was scarped, and here the chambers of the tombs were hewn. The "false doors" were cut in the solid rock, and were above the mouth of the shaft, or pit, at the bottom of which, in chambers made for the purpose, the mummies were placed. Some of the later tombs of the XIIth dynasty on the north side of the hill have long corridors leading to the mouths of the pits, and above these are the "false doors," before which statues were sometimes placed. Very fine examples of these "corridor"-tombs of the Middle Kingdom are to be seen in the limestone hills at Aṣyūṭ, Beni Ḥasan (XIth–XIIth dynasty), and al-Bersheh (XIIth dynasty). Those of Beni Ḥasan are famous, especially the tombs of the princes Ameni and Ḳhnumḥetep. In them we see elaborate painted decoration on the walls, on the flat, the style now appearing for the first time. The scenes are much the same and the *maṣṭabas* (*q.v.*) ; but the tomb of Ameni presents a novelty in that much of the wall surface of its forehall is covered with tiny groups of wrestlers, in every conceivable posture, hardly ever exactly repeated. The painting was applied in distemper on a thin layer of stucco spread over the rock-wall. At Bersheh, in the tomb of Ṭhutiḥotep, we see not only this method but also a very low relief employed, and even sunk relief, which first appears at this time (*see* p. 164).

Under the XVIIIth dynasty rock-hewn tombs of great size were made, and the finest examples of these are undoubtedly the Tombs of the Kings at Thebes, the *Syringes* or "Tubes," as the Greeks called them. The annexed plan and section of the tomb of Seti I (Fig. 139) will give an idea of the extent of the largest of them. A is a flight of steps, B a corridor, C a second flight of steps, D a corridor, E, F, and G are rectangular chambers, H and I corridors, K an ante-chamber, L the large six-pillared hall in which stood the king's sarcophagus and mummy, and M, N, O, P, Q are chambers in which funerary ceremonies were performed. Under the sarcophagus is another staircase, which leads to an unfinished passage, its entrance being about 150 feet below the entrance to the first staircase ; the total length of the tomb is about 700 feet. The walls of the corridors and of most of the chambers are decorated with hieroglyphic texts and vignettes which illustrate mythological legends and the



139. I. Ground Plan of the Tomb of Seti I, 1366 B.C.
II. Section of the Tomb of Seti I.

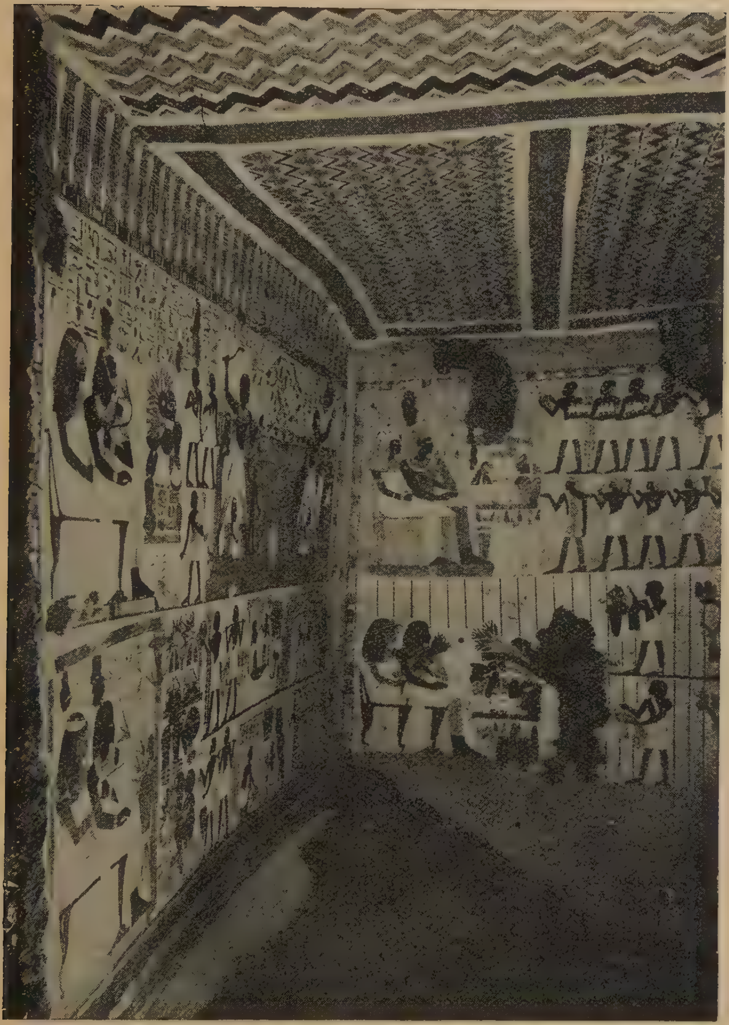
(From Lepsius, *Denkmäler*, Abth. I, Bl. 96.)

funerary ceremonies, all painted in bright colours, and on the roof of the great hall are painted lists of the thirty-six Dekans and other stars, and several figures of solar and stellar gods. The Tombs of the Kings were all built on practically one and the same plan; the modifications which are found in the details are due partly to structural difficulties, and partly to the variation in the length of the time which was devoted to their making. They cover a period of about 350 years, *i.e.*, 1500–1150 B.C. The great nobles and officials also made themselves rock-hewn tombs at Thebes, on the hill of Shaikh ʿAbdu'l-Qūrna, magnificently decorated with distemper paintings (Figs. 140-141), of which the British Museum possesses the finest collection outside the tombs themselves (Fourth Egyptian Room). At the entrances to some of the tombs of nobles and high officials gardens were laid out and trees planted, and these were, of course, maintained out of the endowments of the tombs.

Under the XXVIth dynasty attempts were made to reproduce tombs excavated, not in the hills, but in the rock of the flat desert-surface in front of them, with lofty and elaborate pylons and other superstructures of brick in the open above them. The plans are a combination of those of the XIXth dynasty and those of the Old Kingdom. A few very remarkable tombs, *e.g.*, that of Pediamonope at Thebes, were the result. The decoration was archaïstic, and the scribes who drafted the texts for the walls contented themselves with making extracts from the old funerary compositions of the Old Kingdom.

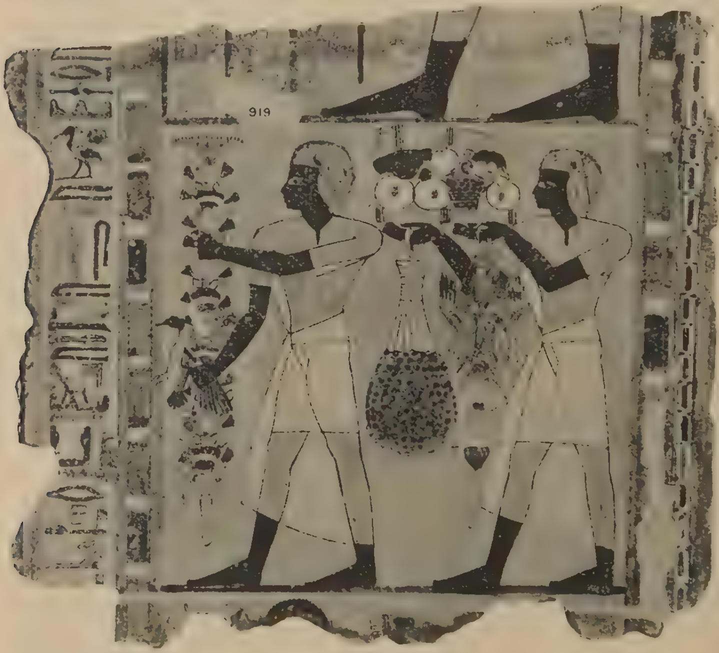
The poor were buried in common grave pits or holes in the rocks. Some cave-pits in the Theban hills are literally filled with skulls and bones and the remains of badly made mummies, and the same may be said of several "mummy pits," in many parts of Egypt, which were the common property of the neighbouring towns. Among such remains are found cheap porcelain scarabs and poorly moulded figures of the gods, and sometimes coarse papyrus sandals, which prove that the equipment of the poor for their journey to the Other World was cheap and meagre.

**Tomb Equipment.**—To describe here in detail all the varieties of objects which may be fittingly grouped under this head is impossible, and many of the objects, such as the amulets and ushabtis, have already been described (pp. 217 ff., 221 ff., above); but the principal requirements of the dead of well-to-do folk of the time of the XVIIIth–XIXth dynasty or the Saïte period (*see* p. 391), may be thus enumerated: 1. Coffin, or coffins, painted and decorated according to the means of the relatives. A fine collection of coffins, which illustrated all the important varieties between 2500 B.C. and

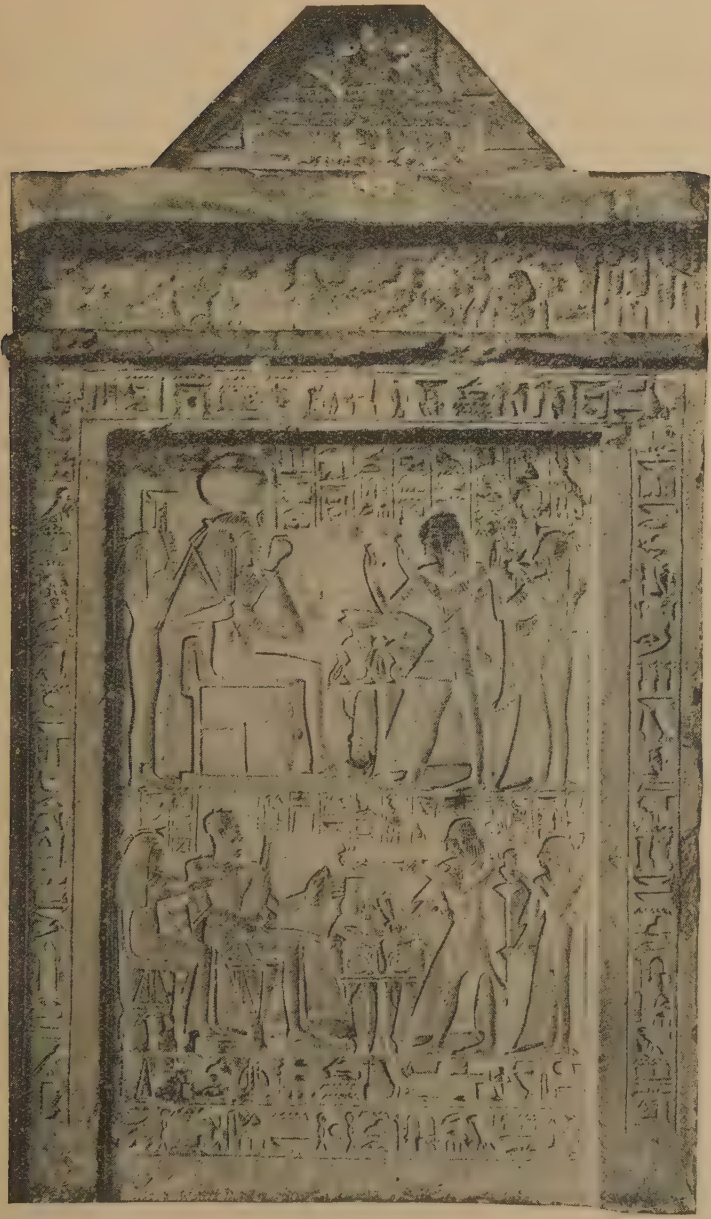


140. View of a painted chamber in the tomb of the scribe Nekht.
XVIIIth dynasty, about 1420 B.C.

A.D. 300 is exhibited in the Upper Egyptian Rooms. Fine sarcophagi in wood and stone will be found in the Second Egyptian Room and in the Southern Egyptian Gallery respectively (*see* p. 241 ff). 2. A stele, or sepulchral tablet, recording the name and pedigree of the deceased, and containing usually a prayer to certain gods for sepulchral offerings (*see* pp. 32, 176). Examples of almost every kind of sepulchral tablet in stone will be found on the shelves in the Egyptian Galleries and, brightly painted wooden tablets are exhibited in the Third Egyptian Room (Wall-cases at E. end). 3. A set of Canopic Jars (*see* above p. 230). 4. Under the Old Kingdom, a statue, or figure, seated or standing, usually inscribed, which was intended to form a dwelling-place for the "double" (Ka) of the deceased, and to receive the offerings of his friends and relatives. (*See* the double statue of Ka-ṭep and Ḥetep-heres from their masṭaba at Gīzah (Fig. 143), and that of Nenkheftka, Fig. 89). Several statues were provided, and in some cases



141. Wall-painting from a tomb.
*Scene:* Servants of a high official bearing offerings to the tomb.
[Fourth Egyptian Room, No. 919.] XVIIIth dynasty.



142. Sepulchral tablet of Ban-aʿ, a scribe.

[No. 149.] XVIIIth dynasty.

were supplemented by "reserve heads" of stone, in case that of the mummy should be destroyed. In later days a single group of the dead man and his wife, whether over life-size (Egyptian Gallery, No. 36) or quite small (Fig. 144; and *see* Fifth Egyptian Room), was placed in the tomb. Occasionally this statue-group was sculptured in the actual rock of the hill. 5. Ushabti figures (*see* p. 221; Fourth Egyptian Room, Wall-cases Nos. 137–144). 6. A Heart-scarab, *i.e.*, a model of a scarab-beetle, usually in hard green stone, which was either inserted in the breast of the deceased, where it was intended to take the place of his heart which had been removed during the process of mummification, or was fastened on the breast over the heart (p. 217). It was inscribed with the text of chapter XXXB of the *Book of the Dead*, in which the deceased prays that his heart may be victorious in the judgment, that no hostile or lying witnesses may appear against him, etc. Frequently the heart-scarab was inserted in a rectangular pylon-shaped plaque, or pectoral (*see* Table-case J, in the Fourth Egyptian Room). 7. A copy of some religious text or texts ("Book of the Dead"), written upon stone, wood, or papyrus. In the Vth dynasty such texts were cut on the walls of pyramid chambers, corridors, etc. In the XIth dynasty they were traced in ink on the stone mummy chambers and on the sides of wooden sarcophagi. (*See* the coffin of Imimu or Amamu in the First Egyptian Room, Case C; No. 6654.) In the XVIIIth–XXVIth dynasties they were written on rolls of papyrus which were placed in the coffin with the mummy, or between the legs of the mummy, or in a niche in the wall of the tomb. Sometimes the mummy was wrapped wholly in inscribed papyrus, and sometimes the texts were written on the linen swathings. 8. A set of vessels (bowls, jars, vases, bottles, etc.) for holding unguents, oils, astringent liquids, etc., for use in the Other World. These were made of granite, diorite, breccia, alabaster, etc., and their shapes are often exceedingly graceful. A very complete collection

143. Painted limestone group of Ka-ṭep and his wife Ḥetep-ḥeres. [No. 1181.] IVth dynasty, *c.* 2850 B.C.

of such vases (by no means all of which, however, have been found in tombs), will be seen in the Fourth Egyptian Room; the oldest date from the early Predynastic Period, and the series continues to the Roman Period. 9. Both men and women were usually provided with toilet boxes containing combs, razors, mirror, hair-tweezers, sandals, tubes of eye-paint, flasks of sweet unguent, etc.; for examples, *see* the Sixth Egyptian Room (1930). Wigs and all other kinds of personal adornment were buried with the dead. 10. A Head-rest made of wood, ivory, alabaster, etc. (mostly IVth–XIIth dynasties; p. 126).

The tombs of the wealthy were provided with chairs, tables, couches, stools, boxes, painted and inlaid to hold jewellery, scents, etc., and many other articles which the Egyptians used daily. The sceptres and the chariots of the king were buried with him and great treasure of works of art and gold and semi-precious stones: the only perfect example is that of Tutʿankhamon at Cairo, but from the wonderful things found in the tomb of so unimportant a monarch as Tutʿankhamon, it may be guessed how incredibly magnificent the burial-state of a really great king like Åmenḥetep III or Rameses III must have been, and what an amazing amount of gold and other riches must have been obtained by the generations of tomb-robbers who despoiled the royal sepulchres, many before the time of the XXIst dynasty, when to preserve the bodies of the great kings from further profanation they were taken out of their tombs and placed in a secret hiding-place, only discovered in the year 1881.[1] With

144. Group of Maʿḥu, a director of works, and Sebta, a priestess of Hathor, 1300 B.C.
[Central Saloon, No. 460.]

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[1] Did we not know that under the XXth dynasty the Theban police had not seldom arrested and tried people for violating the royal tombs, and had inspected their condition and reported on it, we might almost suspect the poverty-stricken priest-kings of the XXIst dynasty of being themselves the arch-thieves, and having set up the whole business of the transference of the ancient royal bodies merely to cover up their tracks, as camouflage, in fact, to hide their own misdeeds.

Tutᶜankhamon were buried not only his funerary paraphernalia, but also the actual objects he had used during his life, even to the toys he played with in his childhood: his bows and his throwsticks and staves are there, the furniture he used in his palace, and so forth. The sistrum, cymbals, and bells which the priestess used in the temple were buried with her; the bow and arrows of the hunter, the favourite inscribed staff of authority of the official, the spear, dagger and axe of the warrior, the palette and colour-pots of the artist, the sceptre or symbol of office of the governor, children's toys and dolls, draughts, and counters used in games—all these things went to form the equipment for the tomb in individual cases, and examples of them are to be seen in the Fourth and Fifth Egyptian Rooms. And all from king to ordinary gentleman were provided with all sorts of weird demon-figures and other objects in wood or other materials intended to ward off the attacks of hostile spirits, and with piles of provisions, carefully wrapped in linen and placed in wooden cases, to keep him alive in the next world. To this fact we owe our possessions of actual ancient Egyptian food, as placed in the tombs 3,000 years ago (Fourth Egyptian Room, Wall-cases 191–3).

Of personal ornaments of the dead the variety is endless, but a very good general idea of them may be obtained from the collections in the Table-cases in the Fourth and Fifth Egyptian Rooms. Case H, is filled with amulets, many of which were worn for decorative purposes during life by their owners and Cases J, P, O, M contain a collection of necklaces and beads belonging to all periods between 4000 B.C. (predynastic) and A.D. 300 (late Roman). The beads are made of gold, amethyst, garbet, carnelian, mother-of-emerald, lapis-lazuli, agate, topaz, glass, etc., all which materials were believed to possess magical properties, and the pendants were intended to bring luck, long life, health, etc., to their wearers. The necklaces of the early period will be found in the Case J (predynastic age, and the period of the Old Kingdom); Case P contains the beads of the Middle Kingdom, distinguished by its use of garnet, amethyst, carnelian and gold, and blue fayence; Case O those of the XVIIIth dynasty, mostly of carnelian and gold, and polychrome fayence and glass, and the XIXth–XXIInd dynasties; Case M those of the later period. A display of gold rings, pendants, bracelets, etc., will be found in Table-case D in the Fifth Egyptian Room. Worthy of special note are: a gold lion of the first intermediate period (No. 24788); the name of king Senusret II, of the XIIth dynasty, in coloured stone inlaid in gold (No. 54460); the open-work gold plaque of Amonemḥet IV

(No. 59194) of the XIIth dynasty, shewing him offering unguent to the god Tum; the necklace "spacers" with figures of cats of Iniatef, a king of the XIVth dynasty (Nos. 57699–700); the green jasper heart-scarab of Sebekemsaf, another king of the XIVth dynasty (No. 7876); the gold and inlay bracelets of Namilt (XXIInd dynasty; Nos. 14594–5), the gold uraeus (No. 16518); gold rings inscribed with the names of Tuthmosis II, Ȧmenḥetep III, Akhenaten, and Ptolemy III (Nos. 54549, 30446, 37644, 36468); a magnificent private ring of the XXVIth dynasty in gold (No. 58937); and many others. For the scarabs (Fourth Egyptian Room, Cases A, B, G, H, I), *see* pp. 188, 218. The heart-scarab (pp. 217, 262) was exclusively funerary, but most of the ordinary seal-scarabs that are found on the mummies were intended to be, and actually were, worn in life by their owners as amulets and, when convenient for the purpose, used as seals. (*See* H. R. Hall, *Brit. Mus. Catalogue of Scarabs* (1913 and later); *Scarabs* (1929); published by the Trustees.)

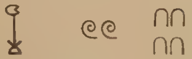
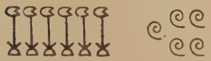
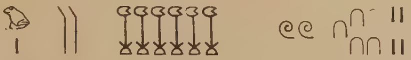
On mummies, *see* G. Elliot Smith and W. R. Dawson, *Egyptian Mummies* (1924); on funerary customs of the XIIth dynasty, J. Garstang, *Burial Customs of Ancient Egypt* (1907). Generally, *see* Sir E. A. Budge, *The Mummy* (2nd ed., 1925), and the publications of the various archaeological societies.

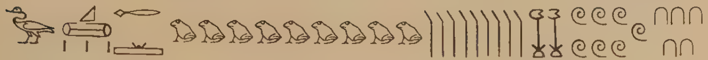
# CHAPTER IX.

## NUMBERS, CARDINAL AND ORDINAL. DIVISIONS OF TIME :—THE CALENDAR, SOTHIC PERIOD. CHRONOLOGY.

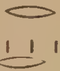
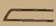
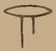
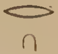
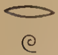
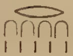
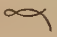
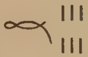
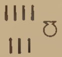
**Numbers.**—The numbers 1 to 9 are expressed by short perpendicular strokes, *e.g.*, | = 1, || = 2, ||| = 3, |||| = 4, ||||| = 5, |||||| = 6, ||||||| = 7, |||||||| = 8, and ||||||||| = 9. The number 10 is expressed by 𓎆, 100 by 𓍢, 1,000 by 𓆼, 10,000 by 𓂭, 100,000 by 𓆐, 1,000,000 by 𓁨, and 10,000,000 by 𓍶; tens up to 90 are expressed by repeating the sign for ten, 𓎆, so many times; hundreds up to 900 by repeating the sign for hundred, 𓍢, so many times; thousands up to 9,000 by repeating the sign for thousand, 𓆼, so many times, and so on. The following extract from an ancient list will illustrate the use of these signs :—

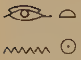
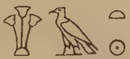
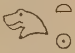
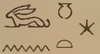
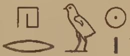
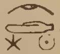
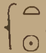
| | | | |
|---|---|---|---|
| I. *Ru* geese | 𓆼𓆼𓆼𓆼𓆼𓆼 𓍢𓍢𓍢𓍢𓍢𓍢𓍢𓍢 𓎆𓎆 | = | 6,820 |
| *Khet-ʿa* geese | 𓆼 𓍢𓍢𓍢𓍢 𓎆 | = | 1,410 |
| *Γurpu* geese | 𓆼 𓍢𓍢𓍢𓍢𓍢 𓎆𓎆𓎆 \|\|\|\| | = | 1,534 |
| *Djau* geese | 𓍢 𓎆𓎆𓎆𓎆𓎆 | = | 150 |
| *Mest* geese | 𓆼𓆼𓆼𓆼 𓎆𓎆𓎆𓎆𓎆𓎆 | = | 4,060 |
| Water-fowl | 𓂭𓂭 𓆼𓆼𓆼𓆼𓆼 𓎆𓎆 | = | 25,020 |
| *Menaʿt* birds | 𓂭𓂭𓂭𓂭𓂭 𓆼𓆼𓆼𓆼𓆼𓆼𓆼 𓍢𓍢𓍢𓍢𓍢𓍢𓍢𓍢 𓎆 | = | 57,810 |
| *Pad* birds | 𓂭𓂭 𓆼 𓍢𓍢𓍢𓍢𓍢𓍢𓍢 | = | 21,700 |

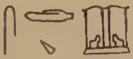
| | | | |
|---|---|---|---|
| *Paʿash* birds |  | = | 1,240 |
| Birds |  | = | 6,510 |
| Total No. of birds |  | = | 126,254 |

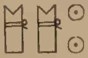
II. 

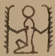
Large loaves 992,750.

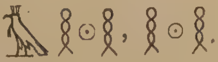
Fractions :  = $\frac{1}{3}$,  = $\frac{1}{2}$,  = $\frac{2}{3}$,  = $\frac{1}{10}$,  = $\frac{1}{100}$, = $\frac{1}{1000}$,  = $\frac{1}{45}$, etc. Ordinal numbers are indicated by  placed before the figure, or by placed after it ; *e.g.*,  = "sixth,"  = "seventh."

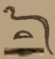
**Divisions of Time.**—The smallest fraction was the *ʿanet*, , *Augenblick* ; "the twinkling of an eye," then came the *ḥat*  ("ray"), second ; the *at* , minute ; and the *unut*  hour. Twenty-four hours made one day, *hru* , ten days made one week (or rather, decad), and thirty days one calendar month, *ebod*, . Twelve months plus the five epagomenal days made one vague or calendar year, *renpit* . Longer periods of time were :–

*Sed* period  = 30 years.

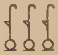
*Ḥenti* period  = 120 ,,

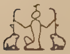
*Ḥeḥ*  = Millions of years.

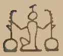
*Neḥeḥ*  = Eternity.

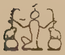
*Djet*  = Eternity.

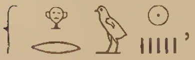
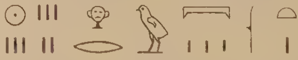
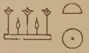
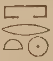
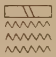
We also have:—

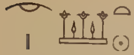
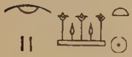
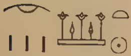
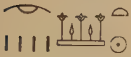
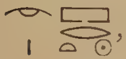
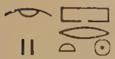
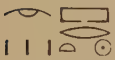
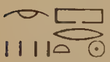
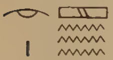
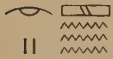
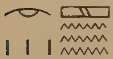
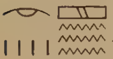
 = 10,000,000 years.

 = 1,000,000,000,000 years.

 = 10,000,000,000,000 years.

 = 1,000,000,000,000,000,000 years.

**Chronology, and the Ancient Egyptian Year.**—The Calendars of Lucky and Unlucky Days indicate that in very early times the Egyptian Year consisted of 12 months each of 30 days, *i.e.* that the primitive year contained 360 days. Whether the Egyptians ever tried to use the lunar year of 354 days there is no evidence to show. Now the progress of the seasons would, in a few years, soon convince those who used the year of 360 days that their year did not agree with the solar year, and that it was too short, and they would be obliged to add to its days in some way. The inscriptions prove that even at so early a period as the reign of Pepi II of the VIth dynasty, the Egyptians were in the habit of adding five days each year to their year of 360 days, and that before 3000 B.C. the year in common use contained 365 days. These "five days" are known as "the days over the year" , or , or "the five epagomenal days," and they were said to be the days on which Osiris, Horus, Set, Isis, and Nephthys respectively were born. The primitive year of 360 days was divided into three seasons. The first season was *Shat*, ; it began about July 19 and ended about November 15. The second season was *Peret*, ; it began about November 15 and ended about March 15. The third season was *Shomu*, ; it began about March 15 and ended about July 13. These seasons to the Egyptians represented roughly Winter, Spring, and Summer. Each season contained four months, which were in early times called the first, second, third, and fourth month of that season; in later times a name was given to each month. The following was the early calendar:—

| | | COPTIC NAME.[1] | |
|---|---|---|---|
|  | 1st Month of sowing (*Shat*) | THŌTH. | Inundation time and Winter |
|  | 2nd ,, ,, ... | PAŌPHI. | |
|  | 3rd ,, ,, ... | ATHYR. | |
|  | 4th ,, ,, ... | KHOIAK. | |
|  | 1st Month of growing (*Peret*) | TYBI. | Spring. |
|  | 2nd ,, ,, ... | MEKHEIR. | |
|  | 3rd ,, ,, | PHAMENŌTH. | |
|  | 4th ,, ,, | PHARMOUTHI. | |
|  [2] | 1st Month of inundation (*Shomu*) ... | ...PAKHONS. | Summer. |
|  | 2nd ,, ,, ... | PAŸNI. | |
|  | 3rd ,, ,, ... | EPIPHI. | |
|  | 4th ,, ,, ... | MESORE. | |

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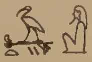
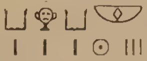
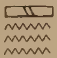
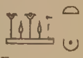
[1] The Coptic names are derived from the ancient Egyptian names; thus Thoth is from , whose festival was celebrated in that month. Khoiak is from the name of the festival *Kaḥirka* , Pakhons is the month of the god Khons, Paÿni or Paōni is the month of "the Pillar" (*Pa-yōne*), Mesore is that of "the Birth of Raʿ," and so on.

[2] We should naturally expect  to represent the whole period of the Inundation, and not merely the first two or three weeks of it; and  cannot originally have referred at all to the period of the Inundation.

To these twelve months, as already said, five days were added, and the year thus formed is generally known as the "vague (or wandering) year," and the "calendar year." Now it is clear that since this vague year of 365 days was shorter than the true year, or "solar year," of 365¼, by nearly a quarter of a day, every fourth vague year would be shorter than the true year by nearly a whole day. Moreover, given a sufficient number of years, the vague year would work backward through all the months of the year, until at length the first day of the vague year would coincide with the first day of the solar year. Thus, supposing the first day of the vague and solar years to have coincided on January 1, B.C. 2000, two hundred years later the first day of the vague year would have worked back about 50 days; and five hundred years later, *i.e.* about B.C. 1300, the first day of the vague year would fall in the height of the summer instead of in the depth of the winter. This defect in their year of 365 days would soon become apparent, and we may be sure that they were not long in discovering some means for correcting it. The Egyptians were ignorant of the true solar year, but were acquainted with a Sothic year, which is so called because it began on the day when the star Sopd (or Sothis = Sirius, the Dog-star) rose heliacally, that is to say, with the sun. This happened on July 19 or 20, and as this date was very near the time when the Inundation began, the Egyptians considered it most convenient for their year and the Inundation to begin at the same time. The Sothic year contained practically 365¼ days, *i.e.* a few minutes more than the true, or solar, year; and the Sothic Period, *i.e.* the length of the time which must elapse between two risings of Sothis heliacally, contained 1,460 Sothic years, or 1,461 vague, or calendar, years.

It has now to be considered how the above facts bear upon Egyptian chronology. To make a complete scheme of Egyptian chronology we need a complete list of the kings of Egypt, and to know the order in which each succeeded, and the number of years which each reigned. Now ,such a list does not exist, for the lists we have only contain selections of kings' names; and of many a king neither the order of his succession nor the length of his reign is known. The facts at present available do not permit the making of a complete detailed scheme of chronology, but one which is approximately correct in many parts of it can be framed. As authorities for the names of the kings there are besides the actual monuments, contemporary or not:—1. The Royal Papyrus of Turin, which, when complete, contained over 300 royal names. 2. The Tablet of Abydos,[1] made for Seti I, containing seventy-six names. 3. The Tablet of Ṣaqqārah, containing fifty names. 4. The King List of Manetho.[1] The Turin Papyrus, which was compiled about 1500 B.C., gave the lengths of the reigns of the kings, but unfortunately most of them are broken. Manetho compiled his King List, it is said, for Ptolemy II Philadelphos, in the first half of the third century B.C., but, as the work in which it appeared is lost, we only know it by the copies which have come down to us in the Chronicle of Julius Africanus (third century A.D.), in the Chronicle of Eusebius, Bishop of Caesarea, who died about A.D. 340, and in the Chronography of George the Monk (eighth century A.D.). Eusebius himself also compiled a King List, but his results differ materially from those of Manetho as given by Africanus. Manetho divided the kings of Egypt into thirty dynasties, which he arranged in three groups: Dynasties I–XI, XII–XIX, and XX–XXX. He also gave the lengths of the reigns of the kings, and the cities of their origin, Memphis, Elephantine, Thebes, etc.

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[1] A second Tablet of Abydos, made for Rameses II, is exhibited in the Northern Egyptian Gallery, Bay 6, No. 117.

Then we have the very important evidence of synchronisms with Babylonian kings, especially at the time of the Amarna letters and the tablets from Boghaz Kyöi (*see* p. 354). There are also one or two astronomical dates under the XVIIIth dynasty that can be fixed: New Year and New Moon festivals in the reigns of Tuthmosis III and Ȧmenḥetep I. The evidence is clear that the XVIIIth dynasty began about 1580 B.C., with a margin of error of only a very few years either way. But before 1580 B.C. there is still uncertainty.

None of these authorities help to fix an exact date for the reign of the first dynastic king of Egypt, who, by general consent of tradition, is said to have been Menȧ or Menes, and whom we now know to be a "conflate" personage made up of two, and possibly three, early kings whom excavation has discovered, "the Scorpion," Naʿrmer or Naʿrmerza, and ʿAḥai (*see* p. 279). If Manetho's List were trustworthy, the difficulty would be settled, but unfortunately one version of it makes 561 kings reign in 5,524 years, whilst another gives the number of the kings as 361, and their total reigns as 4,480 or 4,780 years. Many Egyptologists have accepted Manetho's statements with modifications, but others have tried to work out more accurate results, astronomically, by the use of the Sothic Period. It has already been said that the Sothic Period of 1,460 years is equal to 1,461 vague, or calendar, years, and it is argued that, if we can find mentions of the risings of Sothis (Sirius, or the Dog-star) expressed in terms of the vague year, and if we can also fix a date for the beginning or end of a Sothic Period, it will be possible to arrive at fixed points in Egyptian chronology. Fortunately, some three or four mentions of the rising of Sothis are known in the inscriptions, and thanks to Censorinus, who wrote his work (*De Die Natali*) A.D. 238, it is known that a Sothic Period came to an end A.D. 142 or 139.[1] If this be so, it is clear that the Sothic Period to which he refers began in 1321 or 1318 B.C., the one before that in 2781 or 2778 B.C., the one previous in 4241 or 4238 B.C., and so on. It is notable that the era of 1321–18 was known as "the Era of Menophres," and the throne-name of king Rameses I, who certainly reigned (as we know from synchronisms with Babylonian history) very near that time, was Menpeḥtireʿ (the simpler form Menpeḥreʿ is also found). The next step is to work out the mentions of the risings of Sothis which are expressed in terms of the vague, or calendar, year, and, provided that the statement of Censorinus be trustworthy and the calculations of modern investigators be correct, it is possible to assign a date in ordinary Julian years to such risings of Sirius. On this account it has been considered certain that a Sothic rising, recorded in a papyrus found at Lahun in the reign of king Senusret II, of the XIIth dynasty, took place between the years 1882 and 1879 B.C. And since the regnal years of that dynasty are certainly known to have been 212, the dynasty must have reigned from *c.* 2000 to *c.* 1788 B.C. This date is now generally accepted, but it must still be pointed out that it necessitates an enormous reduction (to about two centuries only) of the time between the XIIth and XVIIIth dynasties, which saw the whole of the XIIIth dynasty and the period of the Hyksos invaders. And as an independent calculator (Nicklin) has estimated the Sothic date from Lahun at 1945 B.C., a difference of sixty years, it has therefore been supposed that there may be some miscalculation, ancient or modern, of the date, and that it is therefore not cogent, so that we may, if we like, assume a somewhat longer period between the XIIth and XVIIIth dynasties, and arbitrarily make the former end about 2000 B.C. This expedient is that temporarily adopted in the British Museum until the cogency of the later date is conclusively proved. The Old Kingdom is now generally regarded as not beginning earlier than *c.* 3300 B.C., and the date of the Pyramid-builders is placed about 2800. But it is not impossible that its date may be still further reduced somewhat, as discovery progresses. The date of "Menes" can then be provisionally put, on a conservative estimate, at about 3300 B.C.

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[1] To these may be added the fragment of a stele (now preserved at Palermo), from which the names of a few of the Predynastic kings of Lower Egypt have been recovered.

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[1] He says: "The Egyptians in the formation of their Great Year had no "regard to the moon. In Greece the Egyptian Year is called 'cynical' (dog-like), "and in Latin 'canicular' because it commences with the rising of the Canicular "or Dog-star, to which is fixed the first day of the month which the Egyptians "called Thoth. Their civil year had but 365 days without any intercalation. "Thus with the Egyptians the space of four years is shorter by one day than the "space of four natural years, and a complete synchronism is only established at "the end of 1,461 years." (Chapter XVIII.) "But of these [eras] the beginnings "always take place on the first day of the month which is called Thoth among "the Egyptians, a day which this present year corresponds to the VIIth day of "the Kalends of July (June 25), whilst a hundred years ago . . . . . this same "day corresponded to the XIIth day of the Kalends of August (July 21), at "which time the Dog-star is wont to rise in Egypt." (Chapter XXI.)

It may be pointed out that the late dates now accepted fit in with the evidence not only of Babylonian synchronisms, but also with that of Minoan archaeological discovery in Crete, and if the slightly modified system at present in use in the British Museum for the XIth and XIIth dynasties is not accepted, the only alternative is the acceptance of the still later date of the supposed Sothic rising in the time of Senusret III, either on the usual computation (Mahler's) or that of Nicklin.

The astronomical evidence can only be dealt with by experts. Egyptian chronology is a difficult subject, chiefly because of an insufficiency of facts about the reigns of the kings of the VIIth–XIth, and the XIIIth–XVIIth dynasties. Every year, however, witnesses the removal of a certain number of difficulties, and as long as excavations are made in Egypt a steady increase in the knowledge of the subject may reasonably be hoped for.

On the subject of chronology, *see* H. R. Hall, *Ancient History of the Near East* (1927 edition), p. 15 ff.; *Cambridge Ancient History*, i, p. 166 ff. (1923).

## CHAPTER X.

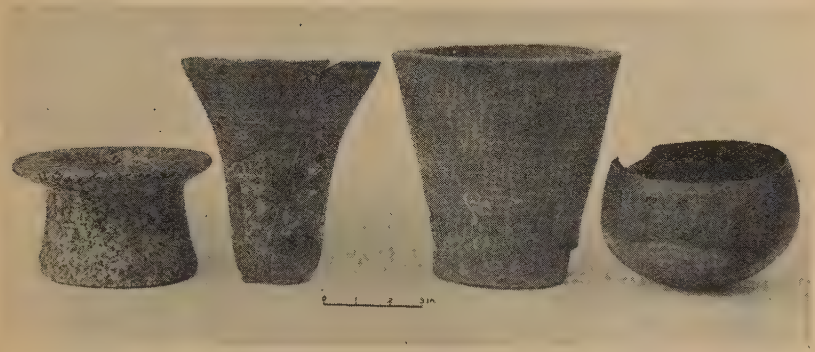
# THE HISTORY OF EGYPT.

### Palaeolithic Period.

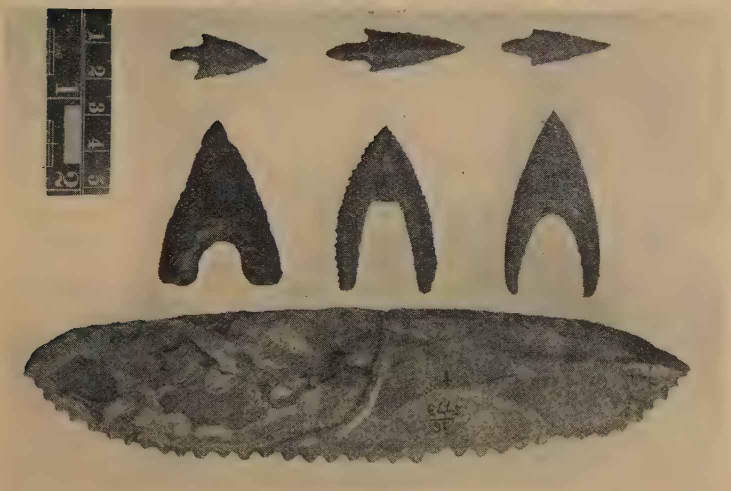
The British Museum possesses representative collections, both in the Egyptian Department and that which deals with stone age antiquities, of Egyptian palaeolithic hand axes, borers, scrapers of flint and chert, etc., typical examples of which are exhibited in Table-case M in the Sixth Egyptian Room, and in the Stone Age Collections of the Department of British and Mediaeval Antiquities. The *ateliers* or places where these tools were chipped are still found in position on the high desert west of Thebes. Although certainly less dry than now, the climate cannot have differed very greatly from that of the present day, nor can the desert hills have been covered with forest, or this would not be the case. There is no trace of any *humus* or soil such as that of damp climates in the desert. In earlier days, no doubt, this was not so; then the rainfall was constant, and the desert wadis with their water-worn rocks and pebbles were formed, which, though now they have been dry for millennia, still preserve the appearance of dry watercourses. They, of course, act as watercourses still when a rare rainstorm in the desert sends a flood of water (called a *sēl*) down from the high desert (*hammāda*) to the lower valley (*rīf*). The Nile valley was in palaeolithic days simply a swamp, and the inhabitants lived on the tops of the desert hills and hunted the desert game, such as antelopes, ostriches, etc., then in plenty.

### Predynastic Period.

The Predynastic period covers the Neolithic and earlier Chalcolithic stages of Egyptian culture-development. The use of metal (copper) was known almost from the most ancient period of civilization, so that except in its first stages, it is impossible to speak of a purely Neolithic age in Egypt. Already at the beginning of the Predynastic age, the purely hunting stage of culture had been passed, and agriculture was known; wheat having been discovered with remains of the Badarian period. The most ancient predynastic remains are those called "Tasian" by their discoverer Mr. Guy Brunton, from Tasa, in Middle

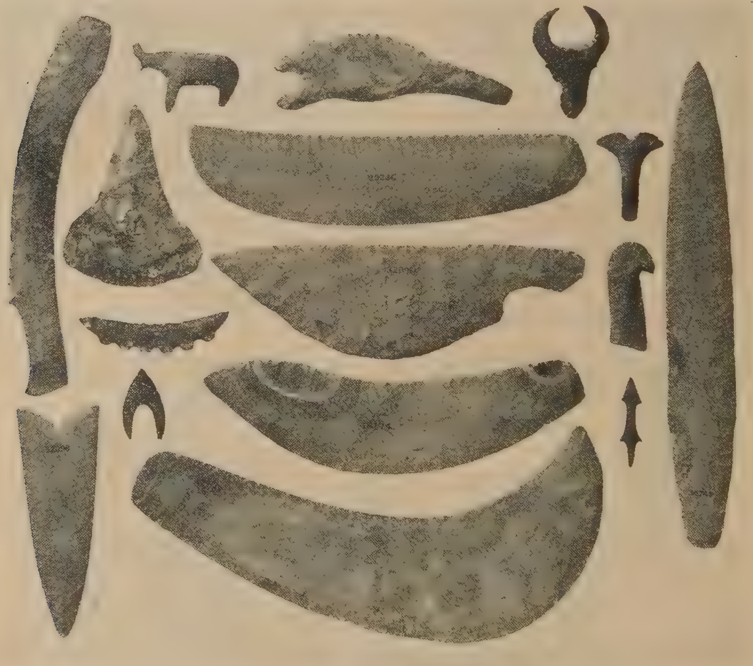


145. Badarian stone vase and pottery
(Fourth and Sixth Egyptian Rooms.)



146. Fayyumic arrow-heads and Badarian saw-flint.
(Sixth Egyptian Room.)

Egypt, their place of discovery. They precede the "Badarian" and "Fayyumic" remains (Figs. 145-6) discovered by Mr. Brunton and Miss Caton Thompson in time, and belong to a different race, more square-jawed and rounder headed than the normal predynastic Egyptians of Hamitic stock. Nothing, of course, is known of the actual history of Egypt at this period, as writing was not yet invented, so there are no records. From the comparative barbarism of the Badarian epoch (which cannot be dated), the people gradually evolved the comparatively advanced civilization of the period immediately preceding the Ist dynasty (before *c.* 3300 B.C.). During the Predynastic period, the country was invaded, probably more than once, by peoples who made their way thither from the West and from the East, and settled as conquerors in the Nile Valley and Delta. The Easterners brought with them a civilization superior to the Nilotic, and appear to have introduced the art of writing, improved pottery, a superior kind of brickmaking, etc. We have no means of

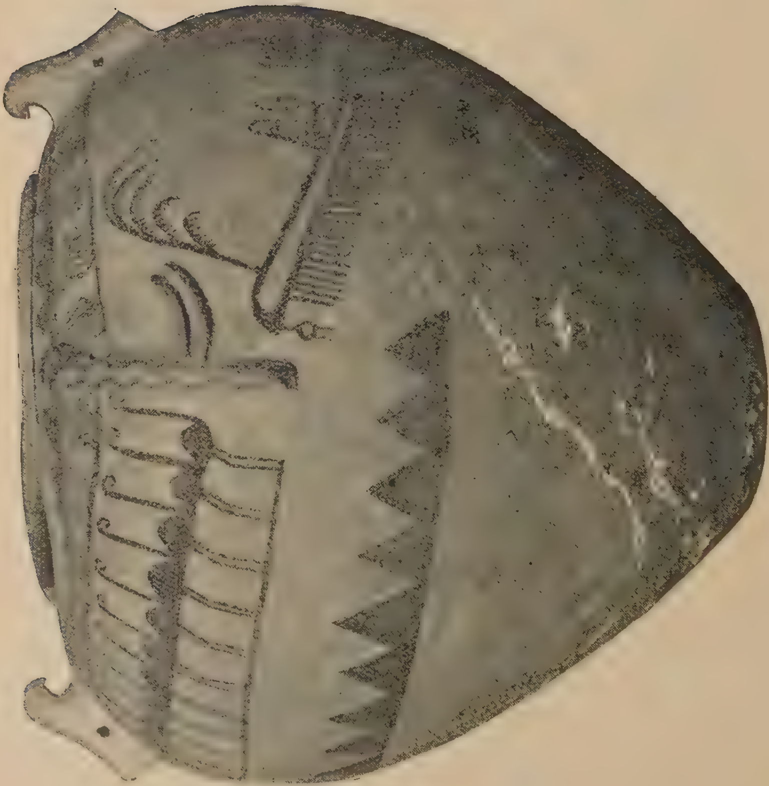


147. Miscellaneous flint weapons, implements and amulets. (Predynastic and Early Dynastic Periods.)

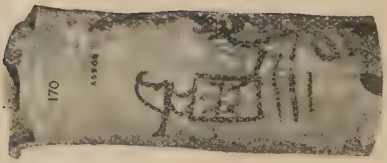
ascertaining the dates of these invasions or infiltrations from Asia and Libya, but Prof. Sir Flinders Petrie has devised a method called "sequence-dating," which enables us to assign numbers to different periods in succession, distinguished by their characteristic products, chiefly pottery, which is based on the enormous number of observations that have been made of the antiquities found in the predynastic graves. Thus we speak of "S.D." (that is, Sequence Date), followed by a number, as "S.D. 40," and can say that such an invasion may have taken place about "S.D." this, or that certain forms of copper implements began to be used about "S.D." that. Tradition tells us what is undoubtedly the fact that towards the end of this period Egypt was

148. Painted ox-skull from the grave of a predynastic chieftain.
[No. 59262.] Sixth Egyptian Room.

divided into two kingdoms, of the South and the North; of the kings of the latter a few names are known traditionally, from the later Palermo Stele, *e.g.*, Seka, Ḥsekiu, Tȧu, Thesh, Nehab, Uadj-naʿr, Mekha, etc. No date can be assigned to the rule of these kings, but they all must have reigned before 3300 B.C. It may be noted that the Northern Kingdom was probably more highly civilized than that of the South, and the invention of writing (probably introduced from Asia) was developed there. Its centre was the City of Bouto (Per-uadjit, later Piudjo) in the Delta. But the South, whose capital was Hierakōnpolis (Nekhab-it) or Upper Egypt, eventually prevailed. After a time, length unknown, there arose in the South a king who succeeded in uniting the Kingdoms of the North and South under his sway; that king was the first original of the composite **Menȧ** or **Menes** of legend.



149. Predynastic painted pot. [No. 36328.]



150. Vase with ink inscription of a predynastic king. [No. 35508.]

## DYNASTIC PERIOD—OLD KINGDOM.

### First Dynasty. Thinites.

*About* 3300 B.C.

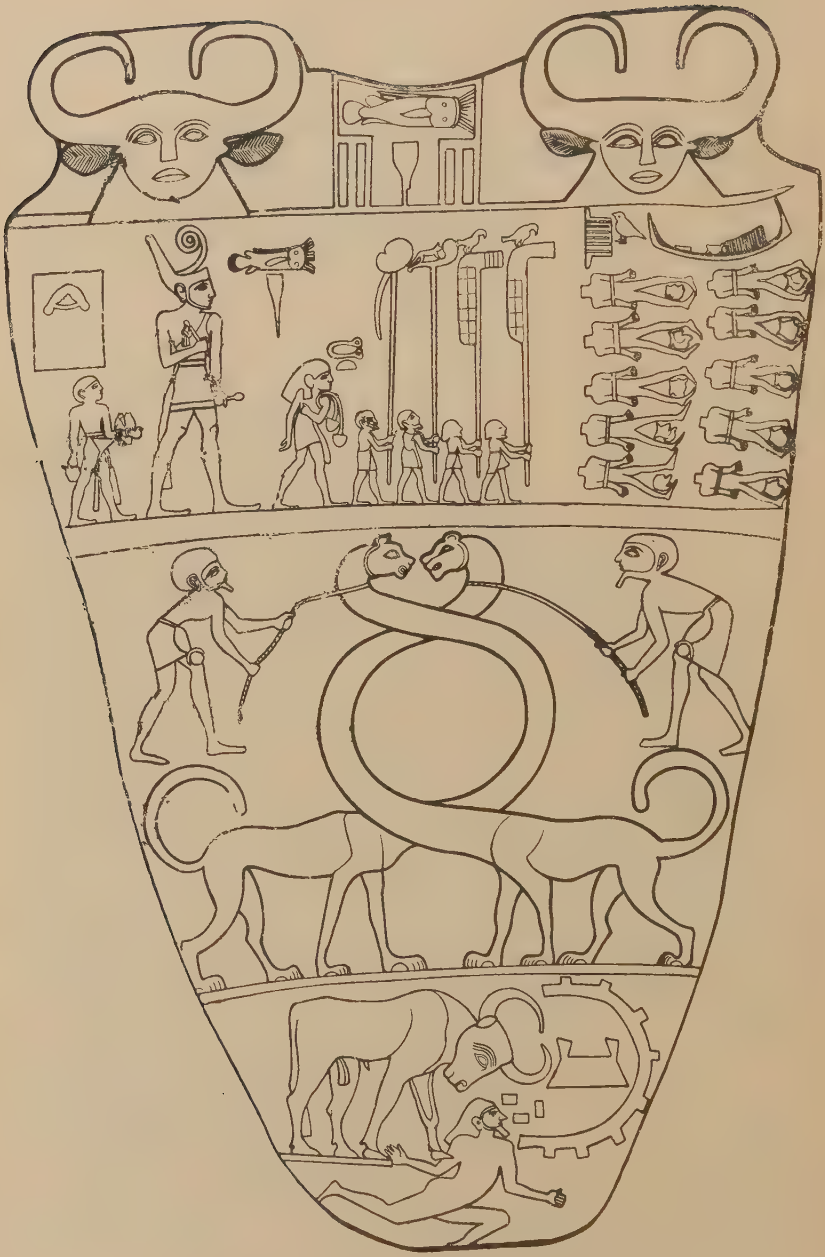
**Menȧ**, the Menes of the Greeks, was a composite figure of legend. He was already a legendary figure in the time of the XIXth dynasty, when the king-lists of Abydos and Ṣaqqārah were compiled. He seems to be a compound of three kings, "the Scorpion," Naʿrmer or Naʿrmerza, and ʿAḥai ("Fighter"), during whose reigns the Conquest of the North was effected. His name, "Menȧ" or "Meni" ("Firm") is probably the second name of one of these, possibly Naʿrmer; but it would be an error to identify Naʿrmer with the legendary Menȧ only or to call him "Menȧ." The number of known historical kings of the Ist dynasty whose monuments and relics we possess, is greater than that known to the lists, and we know that "the Scorpion," as well as Naʿrmer, certainly waged war with the North: so that it would seem evident that the legendary Menȧ of the lists and of Herodotus is a compound of the three first kings of the historical Ist dynasty, who precede Djer (Žer) or Khenti, the historical original of the legendary Atoti of the lists, who is duplicated as Teti, the legendary successor of Menȧ. "The Scorpion" (whose personal name may have been Ip) was then the first to subdue the North; his work was completed by **Naʿrmer,** whose successor **ʿAḥai** was the first to reign undisputed over united Egypt, as Naʿrmer was the most important of the three, and his monuments found at Hierakōnpolis (Cairo and Oxford) are inestimable treasures of proto-Egyptian art. (Cast of his great slate palette in Sixth Egyptian Room, No. 35714, Fig. 151.) ʿAḥai's tomb was discovered in 1897 at Naqada. Among the objects in the British Museum bearing the name of ʿAḥai may be mentioned some clay sealings for small wine-jars, a portion of an ivory box, and parts of two ebony tablets. (Table-case D in the Sixth Egyptian Room.)

NAʿRMER.

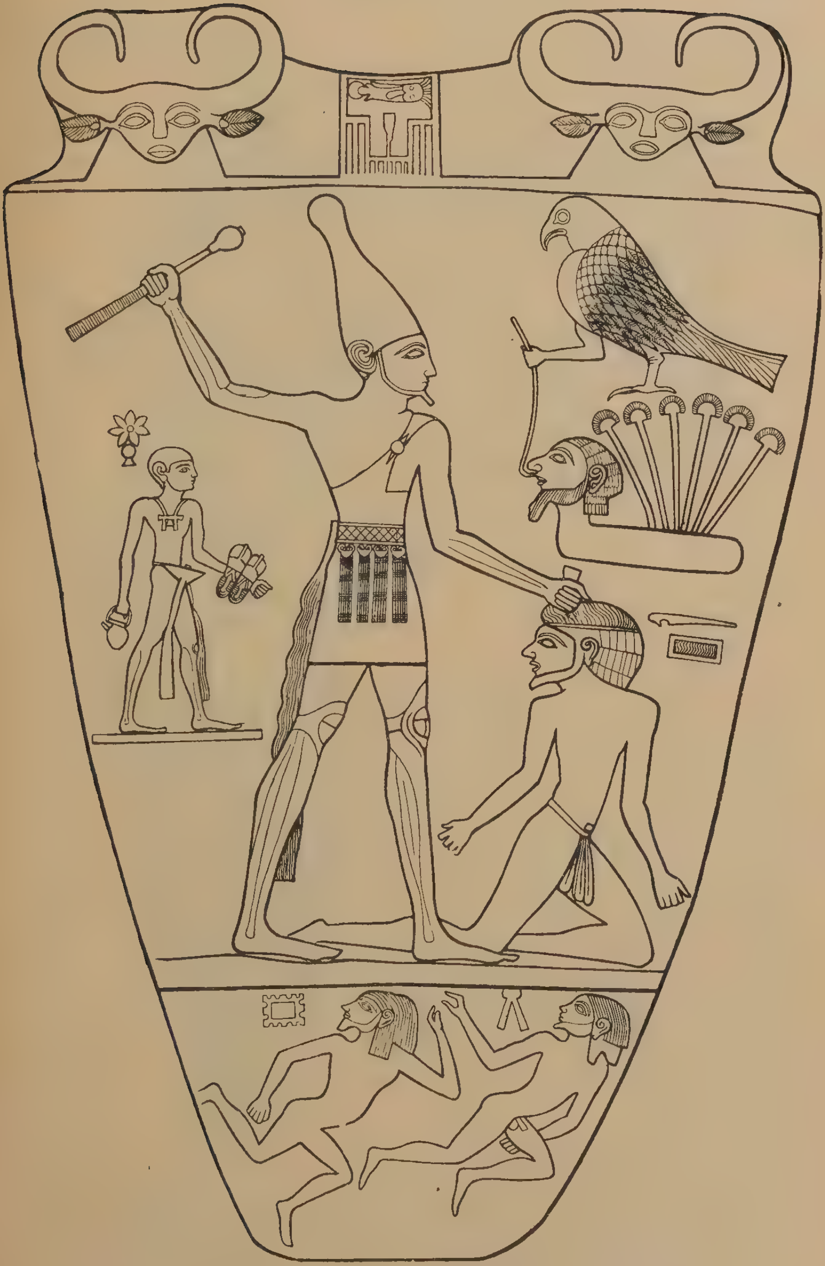
ʿAḤAI.

He was followed by Djer (**Žer**) or Khenti (= "Teti" and "Atoti," Manetho's Athothis), and he by **Ža** or **Dja,** "the Serpent," who = the "Ata" of the Lists. There are several small objects from his cenotaph at Abydos in the British Museum inscribed with the name of Dja (Table-case D), and several jar-sealings (Wall-case, No. 286, Sixth Egyptian Room). In the time of Dja, Egyptian art took a considerable step forward, and with

DJA.

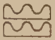
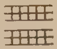
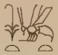


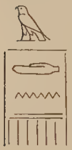
151(*a*). Obverse of the great slate palette of King Naʿrmer.
(Ist Dynasty; *c.* 3300 B.C.).



151(*b*). Reverse of the great slate palette of King Naʿrmer.
(Ist Dynasty: *c.* 3300 B.C.).

him the "Archaïc" period properly so called may be said to end its earlier phase.

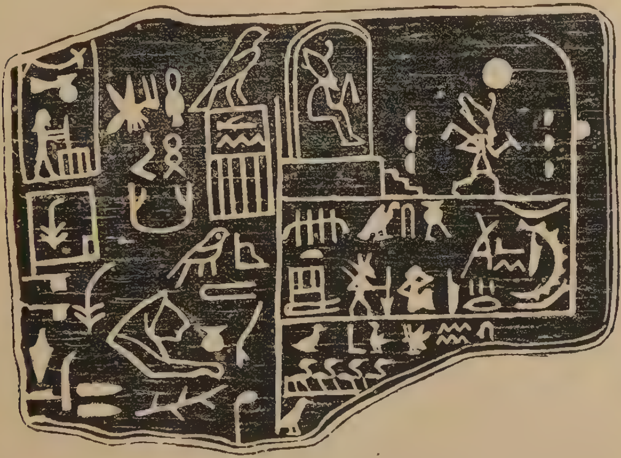
The reign of the next king, **Den Semti** , the Ḥsapti (Ousaphaïs) , of the lists was important. He was the first to assume the title , *Insibya*, "King of Upper and Lower Egypt." He was the first, too, to use stone in the construction of his tomb or cenotaph at Abydos. A legend preserved in the "Book of the Dead" states that the short form of the LXIVth Chapter of that work was "found" during his reign; and on the tablet exhibited in Table-case D, Sixth Egyptian Room (No. 32650), the king is represented dancing before a god, who wears the White Crown and is seated within a shrine placed on the top of a flight of steps (Fig. 153). As in later texts Osiris is called "the god on the steps," and the White Crown is one of his most characteristic emblems, we are probably justified in identifying the figure in the shrine with that of Osiris, it is probable that the worship of Osiris assumed an importance in the reign of Semti hitherto unknown, and it is probable that now, for the first time, the dead king became identified with Osiris and celebrated his *sed*-festival (thirty-years' jubilee) as Osiris while yet alive. He carried out warlike expeditions



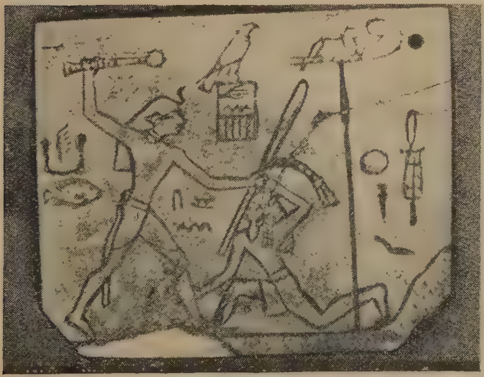
Den.

152. Wine jar, with original seal cap. [Nos. 27737, 27741.]
From 1st Dynasty royal tomb.

against the Libyans and Asiatics. Tablet No. 55586 (Fig. 154) inscribed "first time of smiting the East," shews the king clubbing an Asiatic. The name of his "Northern" Chancellor (𓋹 𓆤)

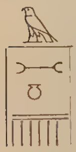


153. King Semti dancing before Osiris.
[No. 32650.]



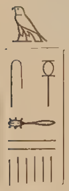
154. King Semti slaying an Asiatic.
[No. 55586.]

Ḥemaka, 𓎛 𓌳 𓂓, is preserved on a record of his time. The name of Semti also occurs traditionally in connexion with a recipe in a book of medicine for driving the disease *ukhedu* out of the body. For objects from his "tomb" or cenotaph at Abydos bearing his name *see* Table-case D, and for wine-jar sealings from the magazines of the "tomb," *see* Wall-cases, Sixth Egyptian Room.

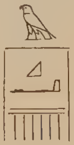


ʿAndjib.

The sixth king of this dynasty was ʿAndjȧb (ʿEnežib) **Merpeba,** the Merbapen of the lists. At Memphis he seems to have been regarded traditionally as the founder of the city, a rôle ascribed by Herodotus to Menes. But the city of the White Wall seems to antedate the Ist dynasty, and it is probably a most ancient foundation. Perhaps Merpeba made it the seat of royal government in the North: the name "Memphis" was not acquired till the time of the VIth dynasty.



Semerkhet.



Qaʿ.

The next king was **Semerkhet** Nekht, the Shemsu of the lists and Semempses of Manetho, who was the first, apparently, to invade the Sinaitic peninsula, where he left a monument of his presence.

This dynasty was brought to a close by the reign of a king called Qebḥ in the later lists; the correct form of his name is, however, **Sen,** and his Horus name is **Qaʿ.**

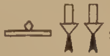
For objects bearing the names of these kings, *see* Table-case D and Wall-cases in the Sixth Egyptian Room. They consist of all manner of small relics found in the ruins of their "tombs" or cenotaphs on the sacred soil of Abydos: their real tombs were probably elsewhere, but these cenotaphs were appointed in every way as real tombs, with every provision for the king's life in the Underworld, including magazines full of great *pithoi* containing oil, wine, and grain, and probably, too, the burial-chambers of retainers slain to accompany him to the next world. These tombs were excavated by Sir Flinders Petrie in 1900–1 for the Egypt Exploration Fund, which presented these relics to the British Museum. Among them may specially be noted the small model vases with their golden covers, the little ivory figures of lions of archaïc type, the models of weapons, the lid of the box that once contained the "Golden Seal of Judgment of King Den" (No. 35552), and the remarkable little Annal-tablets (two of which are illustrated above, Figs. 153–4), on which the king's carpenter cut the record of unusual events, such as the festival in honour of Osiris in Semti's time, his campaign against the Libyans, etc. Similar tablets were buried with other early kings, and there is no doubt that annals of this kind were the basis of the royal chronicle engraved in stone under the Vth dynasty, which we call "the Palermo Stele," which contains records of the Old Kingdom of considerable interest and importance.

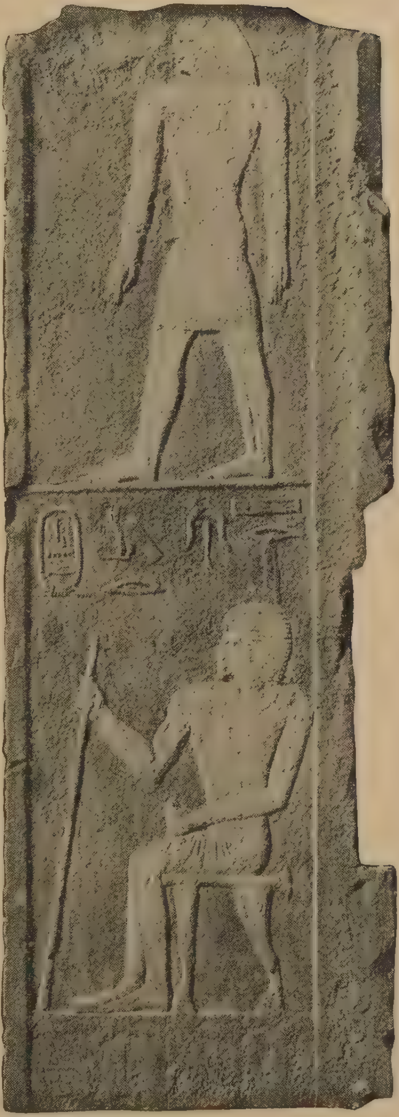
It will have been noted that from the time of Djer on, the monuments and the Lists have agreed as to the number of the kings, and the identification of the legendary with the real forms of their names is not difficult.

### Second Dynasty.

### Thinites.

*About* 3100 B.C.

The first king of the IInd dynasty was **Ḥetep-Sekhemui** , of whom we have a fragment of a stone vase (Table-case D, No. 35559); followed by **Raʿ-neb** and **En-neter** (*see* the fragment of a bowl in Table-case L, No. 35556–8). During the reign of Raʿ-neb, who was also called **Kakau**, the worship of the Apis Bull of Memphis, the Mnevis Bull of Heliopolis, and the Goat of Mendes are said to have been either instituted or (what is more probable) additional shrines for them were founded or old ones repaired. (For typical figures of these, divinities, *see* Fifth Egyptian Room.) Later came a king who as the representative of Horus was called



155. Slab from the tomb of Shere, a IVth Dynasty Priest of the Ka of Senedi, a king of the IInd dynasty.
[Vestibule, South Wall, No. 1192.]

**Sekhem-ib,** and as the representative of Set, **Peribsen.** In the Sixth Egyptian Room are a jar-sealing and a vase-fragment (Nos. 35556, 32647), and in the Vestibule a fine, hard grey granite stele inscribed with his Set name, from Abydos (No. 35597).

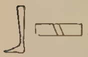
**Send** or Senedi (" terrible ") is mentioned in connexion with a certain medical work which was either written or edited in the reign of Semti, the fifth king of the Ist dynasty. Nothing is known of Senedi's reign, but we find from the tomb of Shere, a priest, that services were performed on behalf of his Ka or " Double " and that of his predecessor Peribsen. Shere the priest probably lived about the beginning of the IVth dynasty. A fine slab from his tomb is exhibited in the Egyptian Vestibule, No. 1192 (Fig. 155). Another, in the Ashmolean Museum at Oxford, has the distinction of being one of the first Egyptian antiquities brought to England in modern times, having belonged to the collection formed by Dr. Robert Huntington, in the reign of Charles II.

Of the remaining kings of the IInd dynasty, the names only have survived in the lists.

Although traditionally connected with the South (Thinis or This), the IInd dynasty, judging by its royal names, was also connected with the North. The next dynasty was more definitely Northern.

## Third Dynasty. Memphites.

*About* 3000 B.C.

This dynasty opened with a conqueror from the South, who espoused the princess Enmaʿatḥap (" possessing the Right of Apis "), the representative of the last dynasty which had probably definitely migrated to the North and held its court at Memphis, the city of Apis. This southern prince, no doubt of " Menite " descent, whose personal name was **Besh** or **Basha** , took as king of Upper Egypt the title **Khaʿsekhem** (" Appearance of the Power "), but when he took the North he became **Khaʿ-sekhemui** (" Appearance of the Two Powers "). He appears in the lists as " Bebi " or " Djadjai." He seems to have continued the royal residence at Memphis, and his dynasty is definitely called Memphite by Manetho. A portrait statuette of him in stone, from Hierakōnpolis, is in the Ashmolean Museum. From his " tomb " at Abydos come the five breccia model vases with gold lids, Nos. 35567–8; and sets of model tools of copper (Nos. 35575–35588); Table-case D, Sixth Egyptian Room. He was the father of the greatest of the kings of this dynasty, **Žoser** (Djoser) or Zeser (Djeser), "Holy," the Tosorthros of Manetho, who is renowned as the builder of the famous Step Pyramid at Ṣaqqārah. This pyramid is about 200 feet high, and has six "steps," 38, 36, 34½, 33, 31, and 29½ feet high respectively; the lengths of its sides at the base are: north and south, 352 feet, east and west, 396 feet. The wonderful remains of the funerary temple attached to it, the first-fruits of the Egyptian architectural genius, have already been mentioned (p. 155). Egyptian art had developed swiftly, as we see from the works of Khaʿsekhemui discovered at Hierakōnpolis (Ashmolean Museum), but we are hardly prepared for the sudden bloom in the reign of Žoser into its full beauty of achievement. The architect responsible for this amazing leap in civilization was the minister Yemḥatpe or Imḥotep, in late times deified, appropriately enough, as the patron of science (pp. 155, 195). The remarkable statue of the king found by Mr. C. M. Firth, in his excavation of the temple, is in the Cairo Museum. It is most interesting as the prototype of all the later figures of the kings seated in majesty (p. 167). A secondary tomb or cenotaph of Žoser was discovered by Prof. Garstang at Bēt Khallāf, north of Abydos, in 1901. It would seem as if the kings, though actually buried in the North, had to have official tombs also in the South, as kings of the South. Details of his reign are wanting, but, according to a legend preserved on a rock stele on the Island of Sāḥal in the First Cataract, a Seven Years' Famine came upon Egypt in his time, and want and misery were universal. He was the first to extend the royal dominion South of the First Cataract, into the district known in Greek days as the "Dodekaschoinos," reaching as far as Mahárraka. Greek tradition ascribed to Žoser great medical knowledge, and he is said to have been a patron of literature. Among the objects of this king in the British Museum may be mentioned the fragment of a slate vase from Abydos (6th Eg. Room, No. 32658) and the very interesting small glazed tiles (No. 2440 ff., *see* Wall-case 221 in the Fifth Egyptian Room), which were found inlaid in the wall of the doorway in the pyramid of King Žoser.

The other kings of this dynasty were unimportant. Of one, **Sanekht**, we have a fragment of inscription in the British Museum (No. 691, Egyptian Vestibule), from Mount Sinai, whither the Egyptians already led regular expeditions to search for malachite and turquoise, and incidentally subdue the native Arab tribes (*see* p. 284).

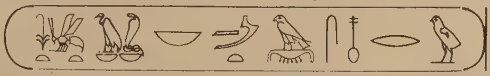
With the ending of the IIIrd dynasty the period of Egyptian History called the Archaïc period closes. During these dynasties, civilization had advanced greatly in

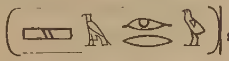
Egypt. The habitations of the living were now built of brick, with wooden roofs supported on pillars; and the dead were provided with stone-built tombs, called maṣṭabas, in which they were laid at full length, instead of in contracted positions. The art of writing had been introduced, and the beginning of the hieroglyphic system invented before the beginning of the dynastic period, probably in the North (*see* p. 277). The Calendar also had been devised. Sculptors and metal workers had attained considerable skill, and potters had learned how to apply glaze, an invention made in the remote predynastic past, but not applied to pottery till the beginning of the Ist dynasty. The progress made during the Archaïc period can be successfully studied by the visitor from the valuable collection of objects exhibited in the Sixth Egyptian Room. Special attention should be given to the fine display of vases and bowls of the Ist–IIIrd dynasties in diorite, granite, porphyry, jasper, breccia, limestone, alabaster, etc., in Wall-cases 157–9 in the Fourth Egyptian Room. To the same period probably belong, besides the portion of a sculptured stele of Sanekht, already mentioned, which was found at Wādī Maghārah in the Peninsula of Sinai (Egyptian Vestibule, No. 691): the very interesting red granite archaïc statue of the councillor and shipbuilder Bedja, son of ʿAnkhu (Egyptian Vestibule, No. 171), the relief from the tomb of Ibu-Nesut (Ibuinsi), priest of Hathor at Denderah (Egyptian Vestibule, No. 1267), given by the Egypt Exploration Fund (Figs. 9, 86), and one or two figures in the Fifth Egyptian Room, especially Nos. 26790 (a male figure wearing a head-ring), and 24714, Nefer-hi (Fig. 10). The relief of Shere, already mentioned (No. 1192), and No. 24619 (the well-known figure of a princess), may be of the early IVth dynasty.

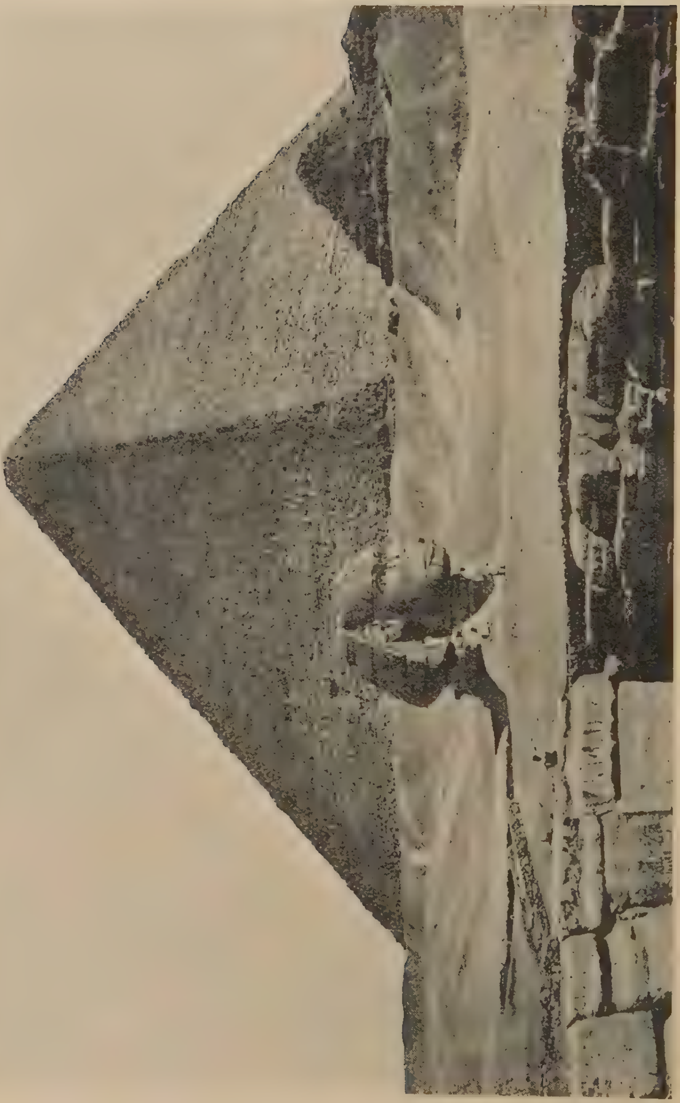
## Fourth Dynasty. Memphites.

*About* 2900 B.C.

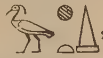
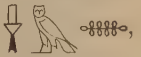
With the accession of **Seneferu,** the first king of the IVth dynasty (Manetho's "Sephouris"), one of the most important periods in the history of Egypt opened, and it was marked by the constitution of the historic Egyptian State within its traditional boundaries and the stabilization of Egyptian culture and art. To this, the period of the "Old Kingdom" or "Ancient Empire," belongs the building of the greater Pyramids and the decoration of the tombs of the great with bas-reliefs, which for fidelity to nature and delicacy of execution were never surpassed. Seneferu was the first to use the "cartouche" (*see* p. 182), based on the ring within which king Besh had placed his name;

and he also was the first to group four of the royal titles within a cartouche thus : 
Seneferu invaded Sinai and cut reliefs on the rocks in imitation of Semerkhet, in which he is represented clubbing the rebellious natives. He also raided Nubia immediately south of Aṣwān, then inhabited by people closely related to the predynastic Egyptians and in much the same stage of culture still ; and captured, as we learn from the Palermo Stele, 7,000 men, *i.e.* slaves, and 200,000 animals, *i.e.* oxen, cows, goats, etc. The men were, no doubt, brought to Egypt and made to labour there on the king's works. The annals of his reign on the Palermo stone chronicle this campaign, one of the first of the great razzias habitually indulged in by the Pharaohs from time to time at the expense of the luckless native tribes. The district south of Aṣwān had been first invaded and annexed by Žoser, but Seneferu raided it again and probably went south of Mahárraka, the southern limit of Žoser's occupation, but how far we do not know. He also is recorded on the Palermo stone to have built sixty great ships to go to the Syrian coast to fetch cedar-wood and deals for his works. Seneferu was probably buried in the Pyramid of Mēdūm, which is called the "False Pyramid," and is of unusual shape ; it is about 115 feet high and consists of three stages, which are 70, 20 and 25 feet high respectively. He also built a pyramid at Dahshūr. His queen was **Meritiotis** , (" Beloved of her Father ") who survived him and was living during the reigns of Khufu and Khaʿfraʿ ; a limestone false door from her tomb is exhibited in the Egyptian Vestibule, No. 1228. Another queen, **Hetepḥeres,** the mother of Khufu, was buried by her son in a very secret grave near the Pyramids of Gīzah, which has been recently discovered by Dr. Reisner, untouched. Apparently this was a re-burial, the original grave having been already attacked by plunderers. In it were found most interesting remains, including the wooden gold-plated sledge on which the queen's body was drawn to the tomb, and other objects of value for our knowledge of the art of the time. The governor of Seneferu's pyramid at Mēdūm was Ka-nefer (for his sepulchral stele *see* the Egyptian Vestibule, No. 1324), to whose memory a pious son set up the memorial tablet No. 1345.

Seneferu was succeeded by **Khufu,** the **Cheops** of the Greeks, who followed the ephemeral **Shairu** , Manetho's " Soris." Khufu was the greatest king of the dynasty ;

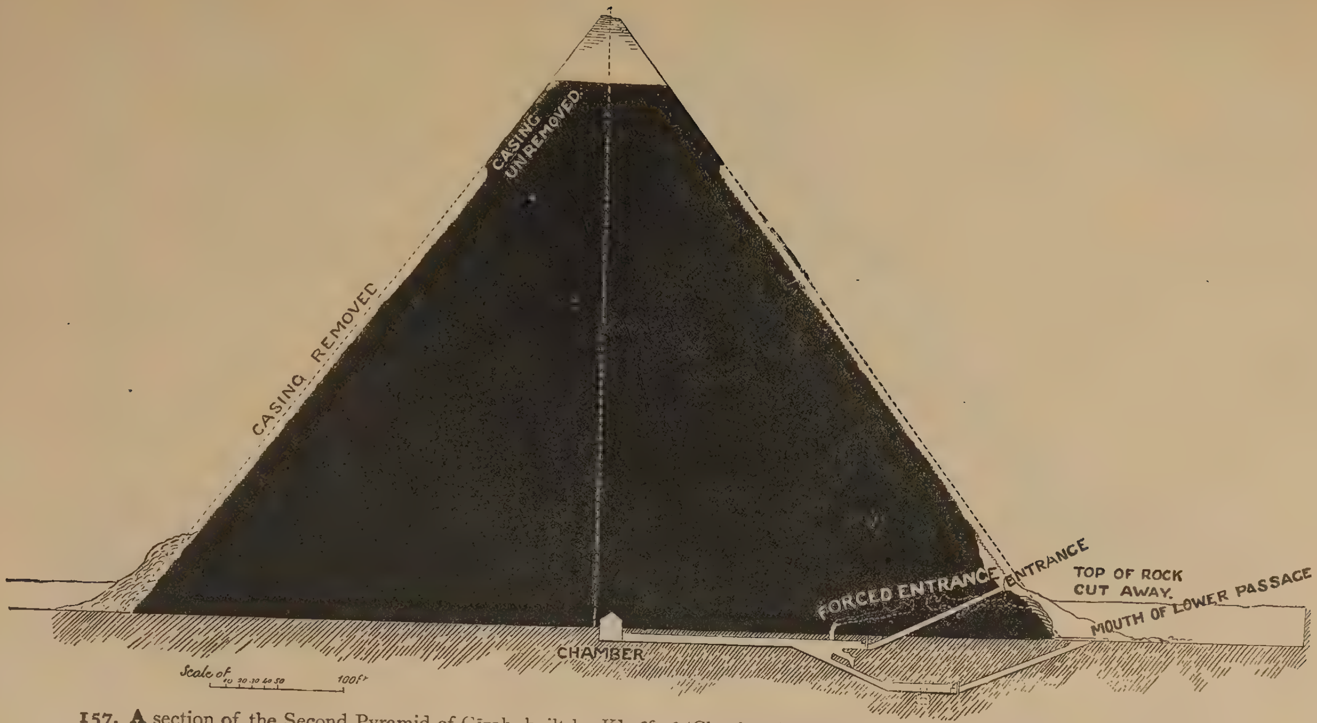


156. The Great Pyramid and the Sphinx before the clearance in 1926.

he is said by Herodotus to have reigned sixty-three years, but as a matter of fact, probably only reigned twenty-three. He may have been a great warrior, like Seneferu ; and a relief on the rocks at Wādī Maghārah in the Sinaitic peninsula represents him in the act of clubbing a typical foe in the presence of the ibis-headed god Thoth. He was, however, a far greater builder, and he has been known to fame for some thousands of years as the builder of the most magnificent tomb in the world as his last resting-place, the Great Pyramid (*see* pp. 155, 253, Figs. 136, 156). This wonderful building, which the king called "*Ikhet,*" , "the Glorious," stands on the edge of a ledge of rock forming the "skirt" (hence the name *Gīzah*) of the desert, on the western bank of the Nile, about 5 miles from the river, near the village of Al-Gīzah. It covers an area of 12½ acres. It is about 451 feet high, and the flat space at the top is about 30 feet square. The length of each side at the base is 755 feet ; but before the outer layers of stone were removed and used in Cairo for building material each side was 20 feet longer, and the pyramid itself was about 30 feet higher. It was originally covered with inscribed slabs of smooth limestone or polished granite, and it is calculated that it at present contains 85,000,000 cubic feet of masonry. The illustration (Fig. 136) illustrates the general arrangement of the chambers and corridors inside the pyramid, and the corridor and mummy chamber beneath it. The stone used in building was quarried at Ṭurra, on the eastern bank of the Nile, about 8 or 9 miles from the pyramid site. It was rolled down to the river on a made road, and ferried across in barges, and then rolled up the embanked road and causeway to the rock. According to Diodorus (i, 63), the building occupied at least twenty years, and some 300,000 men were employed in the work. Herodotus says (ii, 64) that ten years were consumed in the quarrying of the stone, and ten more in building, and that the men worked in gangs of ten thousand, each gang working three months at a time. He describes the method of using earthen ramps (χώματα) and wooden machines for lifting the great stones. A group of three casing stones from the Great Pyramid are exhibited in the Egyptian Vestibule, Nos. 490–2. Attached to the Great Pyramid was a funerary temple in which commemorative services were performed ; and either towards the end of the king's reign, or soon after his death, one of the chief priests in it was Ka-tep, who held the office of "Commander of the Bodyguard," , *Sekhem-sa*. Ka-tep was a "royal kinsman," and his wife Ḥetep-ḥeres was a "royal kinswoman." For the statues of Ka-tep and his wife, *see* Fig. 143, and for "false doors" from his mastaba tomb, Nos. 1173–4, 1181, 1288, and for his incense-altars of stone, from his tomb, Nos. 27339–40, *see* the Fourth Egyptian Room, Wall-case 159.

During the reign of Khufu a large number of fine tombs were built round about the Great Pyramid, and in some of them fine monolithic sarcophagi were placed. An excellent idea of this class of monument may be gained from an examination of the cast of the sarcophagus of Khufu-ʿankh (Egyptian Vestibule, No. 1111), in the Cairo Museum.

**Khaʿ-f-Raʿ**, the **Chephren** of the Greek writers, is famous chiefly as the builder of his splendid tomb, the Second Pyramid at Gīzah, called in Egyptian "*Uēr*" , *i.e.*, the "Great." The height of his pyramid is about 450 feet, the length of each side at the base is 700 feet, and it is said to contain about 60,000,000 cubic feet of masonry, weighing some 4,883,000 tons. It was first opened by Belzoni, an Italian explorer, in 1816. Originally it was cased with polished stone, but only towards the top has this casing been preserved. The illustration on p. 293 (Fig. 157) shows the arrangement of the corridor and sarcophagus chamber, which is very different from that of the Great Pyramid. A funerary chapel was attached to the pyramid; and among those who ministered in it was Rudjek, the chief of the priests, who calls himself a "friend of Pharaoh" . This is one of the earliest instances of the use of the word *Per-ʿo* ("Great House," *see* p. 182) for the king. For an architrave and an inscription from his tomb, *see* Egyptian Vestibule, Nos. 1268–9. A fragment of an alabaster vessel from the king's tomb, bearing his name, is in Wall-case 159 in the Fourth Egyptian Room, No. 16453. The Pyramid itself was in charge of the "royal kinsman" Teti, who was the royal steward, and "overseer of the throne of Pharaoh," and priest of Hathor and Neith. Two fine doors from the mastaba tomb of Teti are exhibited in the Northern Egyptian Gallery (Bay 1), together with a short inscription referring to the burial of his father and mother (No. 157). The perfection to which the sculptor's art had attained at this period is well illustrated by a cast of a diorite statue of Khaʿfraʿ, from the original in the Museum in Cairo, exhibited in the Egyptian Vestibule (No. 1110). It was found with others in the "Temple of the Sphinx," a remarkable funerary building of great squared stones and pillars, undecorated and uninscribed, near the pyramid, and undoubtedly connected with the funerary worship of



157. **A** section of the Second Pyramid of Gīzah, built by Khaʿfraʿ (Chephren), showing a piece of the original casing at the top, underground passage, and mummy chamber.

Khaʿfraʿ. Close by is the Sphinx, the Egyptian *Ḥu* , an image of the king as living representative of the god Harmakhis. The early history of this wonderful man-headed lion is unknown, but it seems that the work upon the rock out of which it was fashioned was undertaken by Khaʿfraʿ in connexion with his funerary temple, in front of his pyramid, and presumably the face originally was a portrait of Khaʿfraʿ[1] (Fig. 156).

It was often repaired in ancient times, specially by king Tuthmosis IV, who placed a stele before it (which is still there), recording his dream while on a hunting expedition in the desert, which caused him to free the Sphinx from sand and repair it. It has often had to be cleared of sand; the latest clearance has been made just recently (1926) and at the same time necessary repairs have been carried out, especially to the neck, which was becoming worn away owing to the softness of the stone, so that it was quite likely that unless steps were taken it might one day fall off. Tuthmosis connects the Sphinx rather with Khufu than with Khaʿfraʿ, but this must be an error. The Sphinx is 150 feet long and 70 feet high; the head is 30 feet long and the face 14 feet wide. Originally the face was painted a bright red, and traces of the colour are still visible. A portion of the painted limestone uraeus, or asp, from the forehead and a portion of the beard of the Sphinx are exhibited in the Egyptian Vestibule, Nos. 1204 and 58.

Khaʿfraʿ reigned fifty-six years, according to Herodotus, and was succeeded by **Men-kau-Raʿ**, the Mykerinos of Greek writers, who reigned actually about twenty years, though he also is credited with a very long reign by the Greeks; no details of his reign are known, and he is chiefly famous as the builder of the Third Pyramid at Gīzah, which the Egyptians called *Ḥōr* . This pyramid is between 210 and 215 feet high, and the length of each side at the base is about 350 feet. The illustration on p. 295 (Fig. 158) shows the position of the corridors and the mummy chamber, which is 60 feet below the surface of the ground, and also indicates the damage which was done to the pyramid by the Caliph Al-Māmūn, who, believing that it was full of gold and precious stones, tried to demolish it. The pyramid was originally cased with slabs of granite, many of which still remain in position. In the mummy chamber were discovered a stone sarcophagus, a wooden coffin, the cover of which was inscribed with the king's names and titles and

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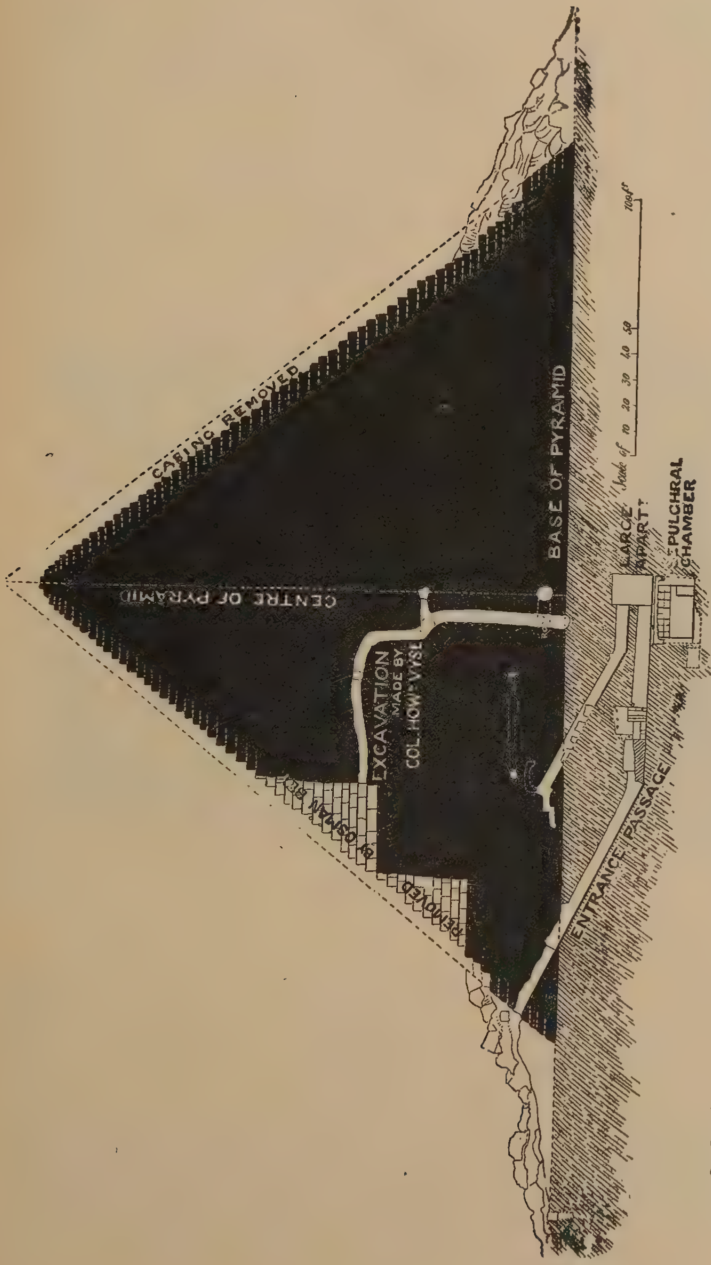
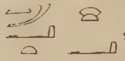
[1] It must be remembered that all Egyptian sphinxes are male; the Syrian and Greek female sphinx, usually winged, was of later invention and introduction, and was never at home in Egypt.



158. Section of the Third Pyramid of Gîzah, built by Menkauraʿ (Mykerinos), showing the extent of the portions removed.

an extract from a religious text, and the remains of a mummy wrapped in a cloth. These were despatched by ship to England in 1838, but the ship was wrecked, and the sarcophagus was lost; the fragments of the coffin and the mummy, which may or may not be that of the king, were recovered, and are now exhibited in Case B in the First Egyptian Room. In the reign of Men-kau-Raᶜ, certain chapters of the "Book of the Dead" were revised or composed by Ḥordedef, a son of Khufu, who was renowned for his learning. A sepulchral stele of Khenu, a "royal kinsman" and councillor of the king, is exhibited in the Egyptian Vestibule, No. 1272.

159. Bas-relief from the tomb of Raᶜ-ḥetep at Mēdūm.
[No. 1242.]

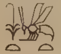
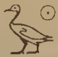
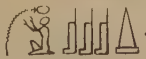
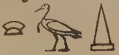
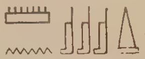
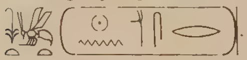
In the reign of Men-kau-Raᶜ was born a child to whom the name of Ptaḥ-Shepses was given, who was a play-fellow of the princes and princesses in the palace. In the reign of the next king, **Shepseskaf,** he married the royal princess Khaᶜmaᶜat , and lived on through the reigns of Userkaf, Saḥu-Raᶜ, Nefer-iri-ka-Raᶜ, and two or three other kings of the Vth dynasty. Under each king he filled a number of important offices, and at his death was probably a centenarian. He was buried in a large maṣṭaba tomb at

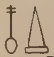
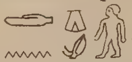
Ṣaqqārah, from which the great door in the Egyptian Vestibule, No. 682, was taken. The façade is inscribed in fine bold hieroglyphics, and the sculptured decorations on the sides are good examples of the best funerary reliefs of the period. The upper parts of each of the main perpendicular lines of text contained the name of a king, but of these only two now remain.

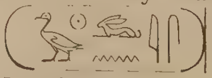
The beauty of the statues of the IVth dynasty is well illustrated by the standing figure of the "Shaikh al-Balad" (*see* Fig. 40, from the cast in the Egyptian Vestibule, No. 1144) and by the figure of a princess already mentioned (No. 24619; Fig. 94). One of the finest bas-reliefs of the period is that from the tomb of Raʿ-ḥetep at Mēdūm (Egyptian Vestibule, No. 1242, Fig. 159); and the wall decorations of the ordinary maṣṭaba tomb of this time are illustrated by the sculptured slabs from the tombs of Iri and his wife Inet (Egyptian Vestibule, Nos. 1168–1171), and of Efe, a steward and head-gardener (No. 130).

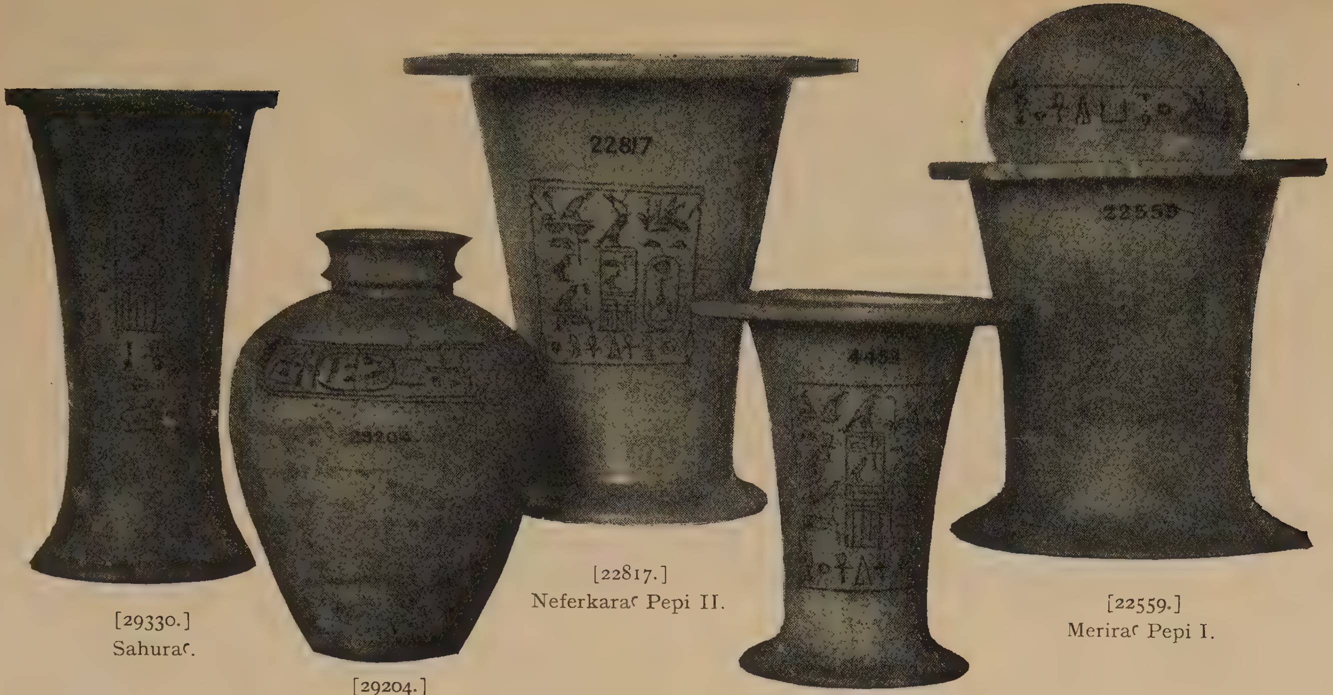
## **Fifth Dynasty. "From Elephantine."**

*About* 2750 B.C.

The Vth dynasty, though through a scribe's error said to have come from Elephantine, was in reality of Heliopolitan origin. There is no doubt that the first king, **Userkaf,** seized the throne as the result of a revolution. He was in all probability high-priest of Raʿ at On (Heliopolis), and the story of how he and his two brothers, Saḥuraʿ and Kakaa, who both succeeded him, reached the throne, became a well-known folk-tale. During the reign of Userkaf, a great development of the cult of Raʿ took place in Egypt, and the worship of the Sun-god, according to the form established by the priests of Heliopolis, became dominant in the land. In the reign of Menkauraʿ, the title of "son of Raʿ" was added to the other royal titles, and now, as the son of the Sun-god, the king took a special name, Neferirikaraʿ Kakaa being the first to do so. Each name had its cartouche, the "throne" name being preceded by the *Insibya* title , the personal name by the *Son of Raʿ* title, . The custom was, at first, not observed by all his successors. Userkaf built at Abūsīr the pyramid called "Uēb-esut" . **Saḥu-Raʿ** appears to have made a raid into Sinai, for he is represented in a rock-relief at Wādī Maghārah in the traditional attitude of clubbing a native of the country. He built, at Abūsīr, the pyramid called "Khaʿ-ba" . For an alabaster vase inscribed with the Horus name of this king, **Neb-khaᶜu,** *see* Wall-case 159, Fourth Egyptian Room, No. 29330; and there is in the British Museum also a cylinder seal inscribed with his name (No. 48023). The next important king of this dynasty is **Ne-user-Raᶜ,** whose name, as son of Raᶜ, was **Ȧn.** He built at Abūsīr the pyramid called "Men-esut" . From this, probably, came the fine grey granite funerary vase inscribed with his name . (*See* Fourth Egyptian Room, Wall-case 159, No. 32620.) Senusret I, a king of the XIIth dynasty, wishing for some reason to commemorate Ne-user-Raᶜ, dedicated to him a black granite statue, the lower portion of which is in the Egyptian Vestibule, No. 870.

**Dedkaraᶜ Isesi** (or Assa), the next king of importance, built at Abūsīr the pyramid called "Nefer" . During the reign of Isesi a development of trade between Egypt and the Sūdān ensued, and an Egyptian official called Bauērded succeeded in reaching the "Land of the Spirits" and bringing thence a dwarf or *deneg* (*idnug* ?) , whom he gave to the king. The dwarf was employed to dance the "dance of the gods" before the king. It seems to have been the custom in still earlier times to import dwarves from the Sūdān, for skeletons of two were found near the tomb of Semempses, a king of the Ist dynasty, at Abydos. An alabaster vase with his name, No. 57324, is shewn in Wall-case 159, Fourth Egyptian Room.

**Unis** or **Uānis,** the last king of the Vth dynasty, the Onnos of Manetho, carried on the usual mining operations, and, it is said, built a temple to Hathor at Memphis. He is chiefly famous as the builder of the first of a very remarkable series of pyramids at Saqqārah, the corridors and chamber walls of which were covered with series of formulae of the greatest value for the study of Egyptian religious ideas (*see* p. 78). The pyramid of Uānis was about 60 feet high, and the length of each side at the base was 220 feet; in front of its door stood a portico which rested on granite columns with palm-leaf capitals. One of these columns now stands in the Egyptian Vestibule, No. 1385. (For an alabaster vase from his mummy chamber, inscribed with his name and titles , *see* Wall-case 159, Fourth Egyptian Room, No. 4603.)



[29330.]
Sahuraʿ.

[29204.]
Teti.

[22817.]
Neferkaraʿ Pepi II.

[4492.]
Neferkaraʿ Pepi II.

[22559.]
Meriraʿ Pepi I.

160. A group of Alabaster Vases, inscribed with royal names. Vth and VIth dynasties.

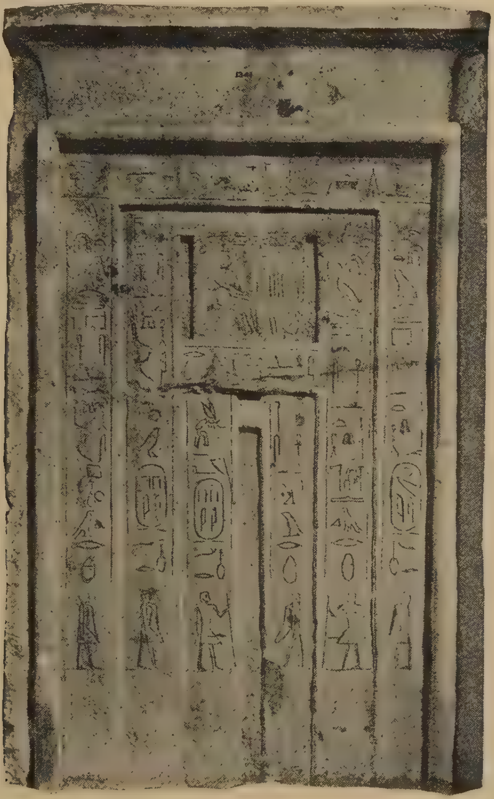
The funerary reliefs of the Vth dynasty are very fine. Those worthy of note are: a "false door," from the tomb of Khnūmḥetep, a councillor and libationer and an officer of the palace of Userkaf (Egyptian Vestibule, No. 1143); a portion of the façade of the tomb of Neka-ʿankh, a priest who ministered in the tomb of Userkaf (No. 1275); a massive "false door" (Fig. 135) from the tomb of Isesi-ʿankh, from Ṣaqqārah (No. 1383); a slab sculptured in low relief with a figure of the royal kinswoman Tete (No. 1161); and a slab from the tomb of Khnūmḥetep, a chief of Nekheb (No. 1166). The painted limestone portrait-statue of Nenkheftka (No. 1239), from Dahshūr, presented by the Egypt Exploration Fund, is, despite its injured foot, one of the masterpieces of Egyptian statuary at this time, the portrait being one of the finest known, even at this period of excellence in portraiture (Fig. 89). Wooden figures of the deceased begin to appear now in the tomb, with wood or ivory head-rests, etc.: *e.g.*, No. 29563 (from Dashasha) and Nos. 47568 and 21814 (head only) (Wall-cases 180–1, Fourth Egyptian Room). No. 47568 (Fig. 11), though damaged by fire, is a splendid example of a portrait of the Old Kingdom; and No. 21814 reproduces the peculiar European type of the higher Egyptians at this time very successfully (Fig. 12).

## Sixth Dynasty. Memphites.

*About* 2600 B.C.

**Teti**, the first king of this dynasty, was neither a warrior nor a great builder; and details of his reign are wanting. He built a pyramid at Ṣaqqārah, the interior of the chambers and corridors of which are covered with inscriptions of a religious character; it is commonly known as the "Prison Pyramid." Of the monuments of this king in the British Museum may be mentioned a grant of land to the god Khenti-Ȧmenti of Abydos (Egyptian Vestibule, No. 626; given by the Egypt Exploration Fund) and an alabaster vase and fragment from his pyramid, inscribed with his name and titles (Wall-case 160 in the Fourth Egyptian Room, Nos. 29204, 22961).

**Meriraʿ Piāpi** or **Pepi I** (Phiōps) was probably the greatest king of this dynasty. He worked the granite quarries at Syene (Aṣwān) and in the Wādī Ḥammāmāt, and he established his power in the Peninsula of Sinai, where he ruled the local tribes with a strong hand. His reign was one of industrial progress; and trade and handicrafts flourished throughout the country under his fostering care. Under the leadership of a favourite official named Uni, he despatched a large army to put down a wide-spread revolt which had broken out among the dwellers in the Eastern Desert called "the ʿAamu who lived on the sand (*ḥeriu-ša*)." Uni gained a decisive victory, and was promoted to very high honours. For his song of victory, *see* p. 72. Pepi I also built a pyramid at Ṣaqqārah, the walls of the chambers and corridors of which were likewise covered with religious inscriptions; from this came the fine alabaster vases, inscribed with his name and titles, in Wall-case 160 in the Fourth Egyptian Room, Nos. 22559, 38074. (For two "false doors" from the tomb of Qarta, a high official of Pepi I, *see* Egyptian Vestibule, Nos. 1341–2; Fig. 161). The



161. Sepulchral stele of Qarta, priest, chancellor, and librarian of Pepi I, king of Egypt, about 2550 B.C.
[Vestibule, North Wall, No. 1341.] VIth dynasty.

copper statues of himself and his son found at Hierakōnpolis and now in the Cairo Museum, are well-known examples of the height which metal-working had attained in his reign.

Pepi I was succeeded by **Mer-en-Raʿ I Meḥti-em-sa-f,** who carried on the works begun by his father, and built a pyramid at Ṣaqqārah, from which came the fine alabaster vase in Wall-case 160 in the Fourth Egyptian Room, No. 4493. He was, after a very short reign, succeeded by his brother, **Nefer-ka-Raʿ Pepi II,** who, according to tradition, lived to the age of 100 years, of which he reigned 96: probably the longest reign in history. During his reign Egypt was in a state of prosperity, and there was great activity in trade and handicrafts. At this time lived the official Her-khuf, who was the master of a caravan which traded between Egypt and the Sūdān, which country he visited four times. On the last occasion he brought back another dwarf from the "land of the Spirits," which King Pepi II, then a child, bade him bring to Memphis. Detailed orders were sent to the effect that the dwarf was to be watched during the day so that he might not fall into the water, and his sleeping-place was to be visited ten times each night by properly qualified people, for, said the king: "I wish to see him more than all "the tributes of Sinai and Puēnet." Other prominent traders in the Sūdān on behalf of the king at this time were Pepi-nekht and Mekhu, who died there, and whose body was brought back to Egypt by his son Sabni.

Among the objects of the time of Pepi II may be mentioned a portion of a doorway made by him at Abydos, and the two alabaster unguent-vases from his pyramid, Nos. 4492, 22817 (Wall-case 160, Fourth Egyptian Room). Among the priests who ministered in the chapel attached to the pyramid of Pepi II was Heb-peri, whose stele is exhibited in the Egyptian Vestibule, No. 212. The most important monument of his reign in the Museum is the masṭaba tomb of **Uēr-iri-en-Ptaḥ,** a royal kinsman and scribe, priest, and councillor, from Ṣaqqārah, which has been re-built in the Assyrian Saloon Basement (No. 718). It is a good typical example of the tomb of noblemen and high officials of the period. The painted reliefs are interesting and are typical of the wall decorations of tombs towards the close of the VIth dynasty (Fig. 51). The inscriptions show that both Uēr-iri-en-Ptaḥ and his wife were buried in the chamber beneath the masṭaba; the list of offerings, some 90 in number, is exceptionally long.

The funerary art of this period is well illustrated by a sepulchral stele of Nefer-Seneni from his tomb at Denderah (No. 1263, given by the Egypt Exploration Fund), the stelae and "false doors" of Senenu (Bay 1, No. 1136), Ptaḥ-ḥetep, a priest (No. 1287), Erdi-en-ʿankh, a royal kinsman and councillor (No. 658), Uthenia whose "good name" (surname or nickname) was Pene (a very interesting relief, No. 647), Idu, a scribe and superintendent of the "Great House of the Six," a judicial tribunal (No. 1191), Behenu, a priestess of Hathor (No. 1330), and a portion of a slab from the roof of a tomb, with flutings, which are probably intended to represent tree trunks (No. 1293) from Abadīyah; given by the Egypt Exploration Fund. All these, with the exception of No. 1136, are in the Egyptian Vestibule. The fine set of slate and alabaster funerary vessels belonging to a certain Ideni (Nos. 4684 ff., 2523, 6123; Wall-case 160, Fourth Egyptian Room), is very characteristic of this period. Wooden model figures of the dead man and his servants begin to be placed in the tombs, *e.g.*, the figure and other objects of Meriraʿ-Hashetef, from Sadmant (Nos. 55722 ff., Wall-case 187, Fourth Egyptian Room), given by the National Art Collections Fund.

Besides the larger remains of this period, the beads, button-seals, and seal-cylinders in the Table-cases in the Fourth Egyptian Room should be examined. Several of the seal-cylinders are inscribed with names of the kings of the first six dynasties. The seal-cylinders are of steatite generally, the button-seals of steatite or ivory. The button-seals began under the Vth dynasty, are common under the VIth and during the First Intermediate period, but disappear under the XIth. It has been supposed that they were of foreign origin, and they are closely paralleled by similar seals of ivory and steatite in use in contemporary Crete (IInd–IIIrd Early Minoan to First Middle Minoan period). The beads and amulets of the VIth dynasty are very characteristic: small figures of gods and kings in ivory or carnelian being usual, while models of human legs in carnelian are often found.

The monuments prove that between the IIIrd and VIth dynasties the Egyptians lived in a state of serfdom, and that they regarded their king as the owner of both their souls and bodies. He was the very essence of divinity in human form upon earth, and his power was absolute; even in the Other World his authority was held to be equal to that of the great gods of the dead (*see* p. 78).

At the close of the VIth dynasty, soon after the end of the long reign of Pepi II, a period of general disorder appears to have set in, no doubt owing to the impossibility of keeping the royal authority upright when the king was senile, even a centenarian. The feudal princes did as they pleased in their domains, the chiefs of cities such as Hininsu or Ḥnes (Herakleopolis), Siūt and Thebes contending among themselves for supremacy. Foreign invasion soon complicated matters: from various indications (especially the "Prophecies of Ipuwēr"; *see* p. 64) we see that a Semitic invasion from Asia probably took place and possibly a Negro invasion from the South also. The dynasties of this troubled "First Intermediate" period are as follow:—

## FIRST INTERMEDIATE PERIOD:

### Seventh—Tenth Dynasties.

### Eighth Dynasty. Memphites.

*About* 2400 B.C.

Twenty-seven kings in 146 years (Manetho).

The Tablet of Abydos supplies after Neter-ka-Raᶜ, the name of the last king of the VIth dynasty, sixteen names, which represent, presumably, the kings of the VIIth–VIIIth dynasties.

Under the rule of these kings the princes of Hininsu or Herakleopolis succeeded in gaining their independence, and thus the seat of the government of Egypt was removed from Memphis up the river to Hininsu, the modern Ahnās, about 60 miles south of Cairo.

### Ninth and Tenth Dynasties. Herakleopolites.

*About* 2400 B.C.

The Turin Papyrus contains a series of fragmentary names which may represent those of the kings of one or the other of these dynasties, of which the IXth overlapped probably the whole of the VIIIth, and the Xth was partly contemporaneous with the XIth. The Manethonian year-numbers given are confused and useless. Of these Herakleopolite kings, the fourth was Khati or (more correctly) **Ekhtai,** (Achthoës), whose name is also found on a rock in the First Cataract, and on a bronze bowl in the Museum of the Louvre in Paris.

Among the kings of the IXth dynasty may be placed **Merikaraᶜ**, in whose reign lived another Ekhtai, prince of Siūt or Asyūṭ. About this time war appears to have been going on between the princes of Herakleopolis and the princes of Thebes, and the prince of Siūt sent troops to support the Herakleopolitans against the Memphites as well as the Thebans. For a time the Thebans were beaten, but at length they gained the mastery over the princes of the North, and founded a new dynasty, the XIth.

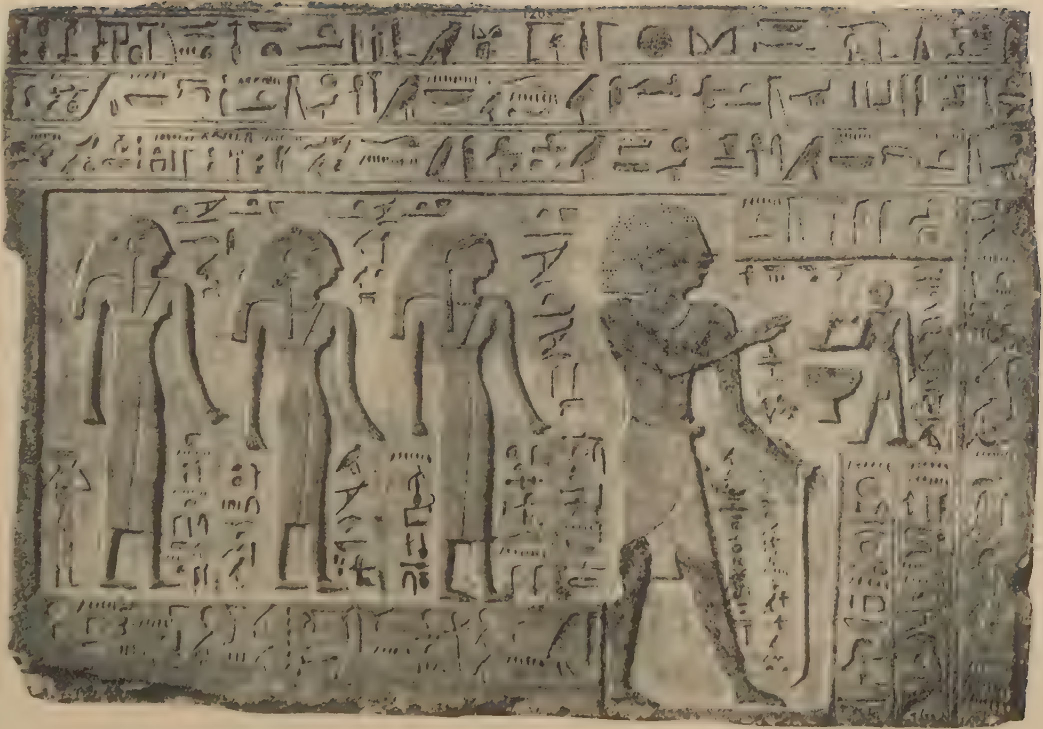
Of the period represented by dynasties VII–X there are no monuments in the British Museum, with perhaps the exception of a few scarabs and two interesting little bronze figures of men (Nos. 57361, 58075; Fifth Egyptian Room, Case F), the gold torque or neck-ring with hieroglyphs (No. 24787) and the gold lion with inscription on base (No. 24788)—both in Table-case D, Fifth Egyptian Room—and probably some of the wooden figures and models in the Fourth Room. There are indications of a vigorous school of art at this time in the North, but in the South sculpture had badly degenerated in the temples at the close of the VIth dynasty, and was very barbarous. One or two stelae, such as 1372 (Fig. 87) and 1671 (Fig. 165) may be a little earlier than the XIth dynasty.

## MIDDLE KINGDOM.

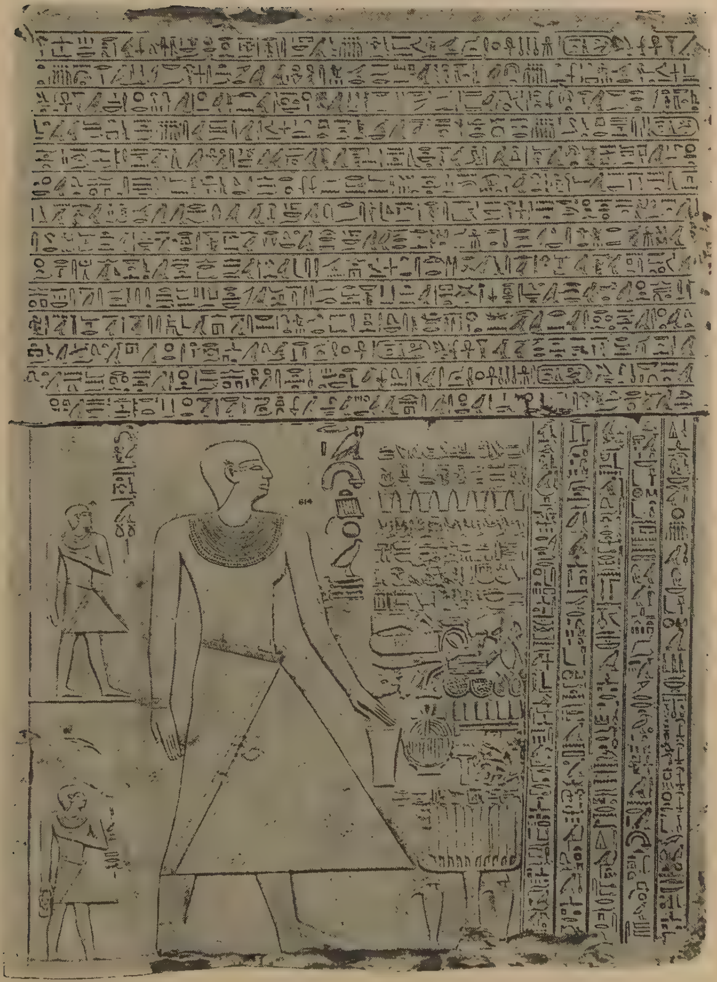
### Eleventh Dynasty. From Thebes.

*About* 2300 B.C.

The founder of this dynasty was, most probably, Ȧntefȧ or Iniatefi (“Carrier of his father”), a local chief of the Thebaïd, whose titles were “Hereditary Prince” *Erpaʿti* , *Ḥetiʿa* , and “great prince of the nome of the Thebaïd, the “satisfier of the heart of the king, the controller of the Gates “of the Cataract, the support of the South, making the two “banks of the Nile to live, chief of the Priests, the loyal servant “of the Great God, the Lord of Heaven.” The sovereignty of the Northern Kingdom was then in the hands of the princes of Herakleopolis, with possibly a shadow-king of the VIIIth dynasty still in existence at Memphis. The first of Ȧntefi's successors who claimed to be “Horus” was **Uaḥ-ʿankh Ȧntef-ʿa,** who was succeeded by **Nekht-neb-tep-nefer Ȧntef** (the first Theban to call himself *Insibya*), and he was followed by **Sʿankh-ȧb-taui Menthḥatpe** or **Menthu-ḥetep I.** These facts are derived from the important stele of Ȧntef, a priestly official, which is exhibited in the Northern Egyptian Gallery, Bay 4, No. 1203 (Fig. 162). Among the officials who flourished in the reign of Uaḥ-ʿankh and his son was Thethi, whose sepulchral stele (Fig. 163), inscribed with a biographical notice, is exhibited in the same Bay (No. 614). From his tomb also came the inscription which formed the façade and the reliefs on which are represented members of the family of the deceased



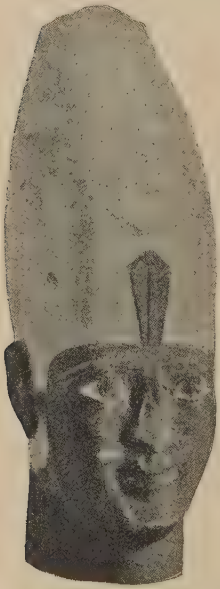
162. Tablet of Ȧntef, an official who flourished in the reigns of three kings of the XIth dynasty, about 2300 B.C.
*Scene:* A priest making offering to the deceased and his three wives.
[Southern Egyptian Gallery, Bay 4, No. 1203.]



163. Sepulchral tablet of Thethi, an official who lived in the reign of Iniatef or Ȧntef Uaḥ-ʿankh, a king of the XIth dynasty, 2200 B.C. [No. 614.]

bearing offerings. The order of the remaining kings of the dynasty is as follows :—

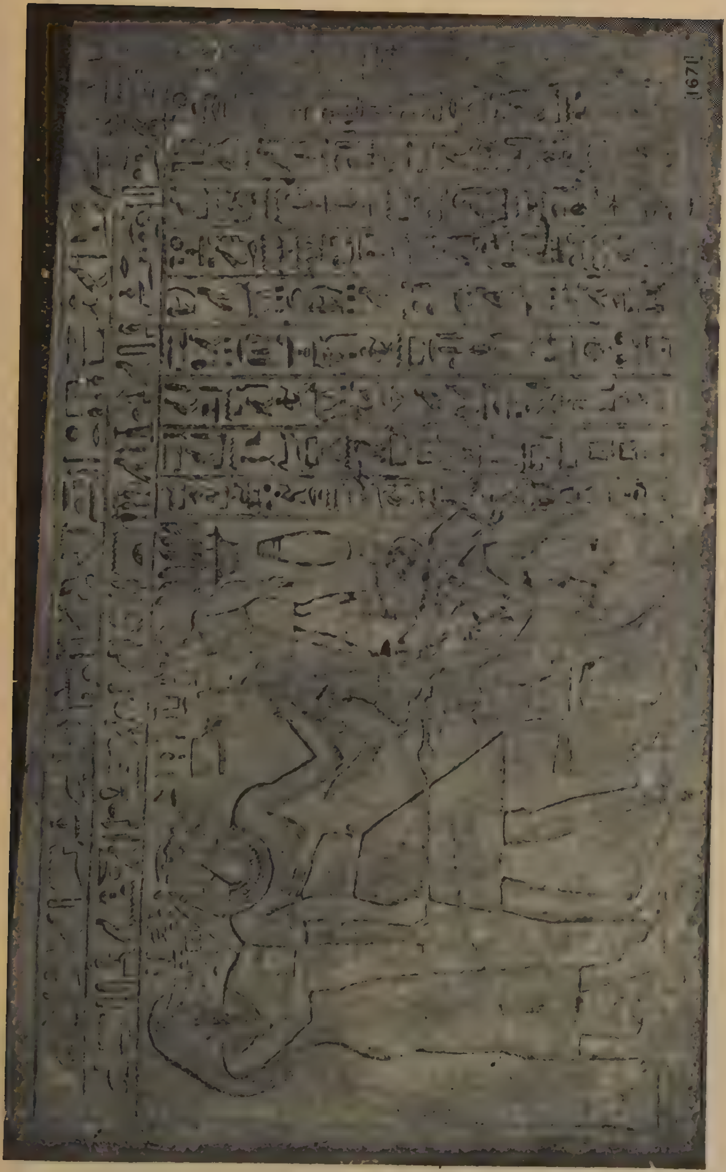
**Neb-taui-Raʿ Menthu-ḥetep II.**
**Neb-ḥapet-Raʿ Menthu-ḥetep III.**
**S-ʿankh-ka-Raʿ Menthu-ḥetep IV.**



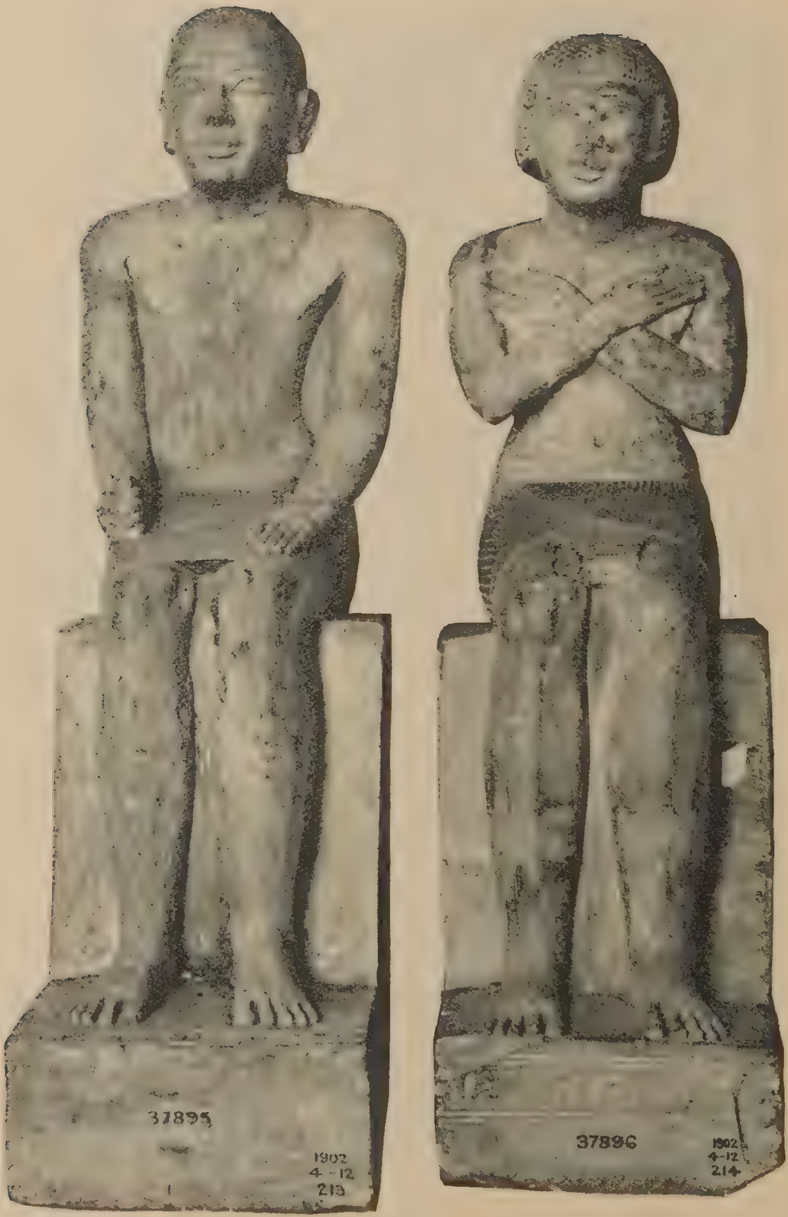
164. Head of a painted statue of Neb-ḥapet-Raʿ Menthu-ḥetep. XIth dynasty.

[Northern Egyptian Gallery, Bay 3, No. 720.]

The first of these kings, **Neb-taui-Raʿ Menthu-ḥetep,** shews by his prenomen (" Lord of the Two Lands of Raʿ ") that he laid claim to rule all Egypt, but it was probably his successor who was the first really to do so. And Menthu-ḥetep III emphasized his claim by changing his Horus-title midway during his reign from *Neter-hedjet* (" Divine is the White Crown ") to *Samtaui* (" Uniting the Two Lands "). The White Crown was the crown of Upper Egypt alone. He reigned for about 46 years, was a great warrior, and established his authority from one end of Egypt to the other. He built his funerary temple at Dair al-Baḥri, the remains of which were discovered in 1903 by Prof. E. Naville and Mr. H. R. Hall, of the British Museum, and excavated by them with Mr. E. R. Ayrton and Mr. C. T. Currelly in 1903–7 for the Egypt Exploration Fund. This building is unique in having in its centre a dummy pyramid : the actual tomb of the king is at the back of the temple, a rock-tomb excavated in the cliff. The tomb had long been violated and the coffin destroyed ; the great alabaster *naos* or shrine on which it had been placed still remained, but without its doors. The fragments of the painted limestone reliefs which have been found among the ruins of the temple are good : in design and general treatment they resemble the funerary reliefs of the Old Kingdom, but are somewhat cruder. Art was only beginning to recover after the shock it had received at the close of the VIth dynasty. We know the name of the sculptor who was probably responsible for these reliefs : Seniriti (" Mertisen "), who boasts of his art on his stele in the Louvre. In the Northern Gallery, Bay 3, an interesting collection of such fragments is exhibited, and worthy of note are : Head of a painted

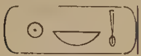
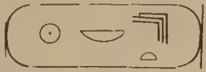


XIth dynasty. 165. Stele of Ḥiqib or Ḥeqa-yeb. [No. 1671.]



166. Statuettes of Meri.

XIth dynasty. [Nos. 37895–6.]

limestone statue of Neb-ḥapet-Raʿ Menthu-ḥetep, wearing the crown of the South (No. 720, Fig. 162), of rough funerary work; portion of a painted relief of fine and careful style, with a figure of the king being embraced by Raʿ (No. 1397); relief, with a seated figure of the king and his prenomen  Neb-hapet-Raʿ (var. ), often misread "Neb-khrōū-Raʿ (Neb-kheru-Raʿ)" (No. 721); relief, with a figure of a king grasping an ʿAamu foe by one leg (No. 731); relief, with a figure of a hippopotamus (No. 752); relief, with a figure of a prince called Menthu-ḥetep (No. 729); slab, inscribed Sam-taui, the Horus-name of the king (No. 753); and a portion of an inscription referring to the overthrow of the ʿAamu (Asiatics) by the king (No. 754). During the reign of **Sʿankh-ka-Raʿ Menthu-ḥetep IV,** who was the last king of the dynasty, an expedition, under the command of a general, Ḥenu, was despatched to Puēnet, by way of the Red Sea. The object of the expedition was to obtain a supply of *ʿanti* , or myrrh, which was largely used for purposes of embalming.

To the period of the VIIIth–XIth dynasty may be attributed the following monuments: Relief, from the tomb of Sebek-ʿa at Qūrnah (*see* Fig. 87), on which are represented the preparations for a funeral feast, the figure of the deceased lying on his bier, etc. (Bay 4, No. 1372). The cutting of the figures and design is of a most unusually crude character; and for the general treatment of the subject this stele is probably unique. It no doubt dates from the early years of the XIth dynasty, if not earlier. Probably somewhat later in date are the stele of Ḥiqib or Ḥeqa-yeb (No. 1671, Fig. 165), a fine example, and an important recent addition to the already outstanding collection of these stelae in the Museum; and the tablet of Simūnt or Sa-Menthu (Bay 2, No. 1313). The black granite seated statue of Menthu-ʿa, or Mentʿo, a hereditary prince, son of the lady Merit (Vestibule, No. 100); limestone seated statuettes (Fig. 166) of a Theban chief named Meri (Nos. 37895–6, exhibited in the Fourth Egyptian Room) in different costumes; a tablet of the lady Nefertut, set up in her honour by her son Menthu-ḥetep (Bay 1, No. 152), and the tablets of User-uēr (Bay 1, No. 579) and Åqer-uēr (Bay 1, No. 131), the tablet of Åntef, son of the lady Qeḥet, or Ḥeqet, and overseer of the king's cattle and preserves of water-fowl (Vestibule, No. 582), the important inscription of Åntef, the son of the lady Mait (Bay 4, No. 1164), and the Prayer of En-Åntef-åqer to Anūp, lord of Sepa (Vestibule, No. 1261), from Denderah, are all interesting, and are characteristic productions of this period. The portion of a wooden coffin inscribed in hieratic with part of the XVIIth chapter of the *Book of the Dead*, in Wall-case 4 in the First Egyptian Room, belongs to this period; the text was written for one of the Menthu-ḥetep kings (No. 29997).

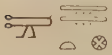
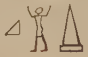
To the period between the VIth and the end of the XIth dynasty belong the majority of the funerary models found in the tombs and exhibited in Wall-cases 181–7, Fourth Egyptian Room. The models of boats also found in the tombs of this period are at present (1930) shewn in the Fifth Egyptian Room (*see* p. 151), but may shortly be placed elsewhere.

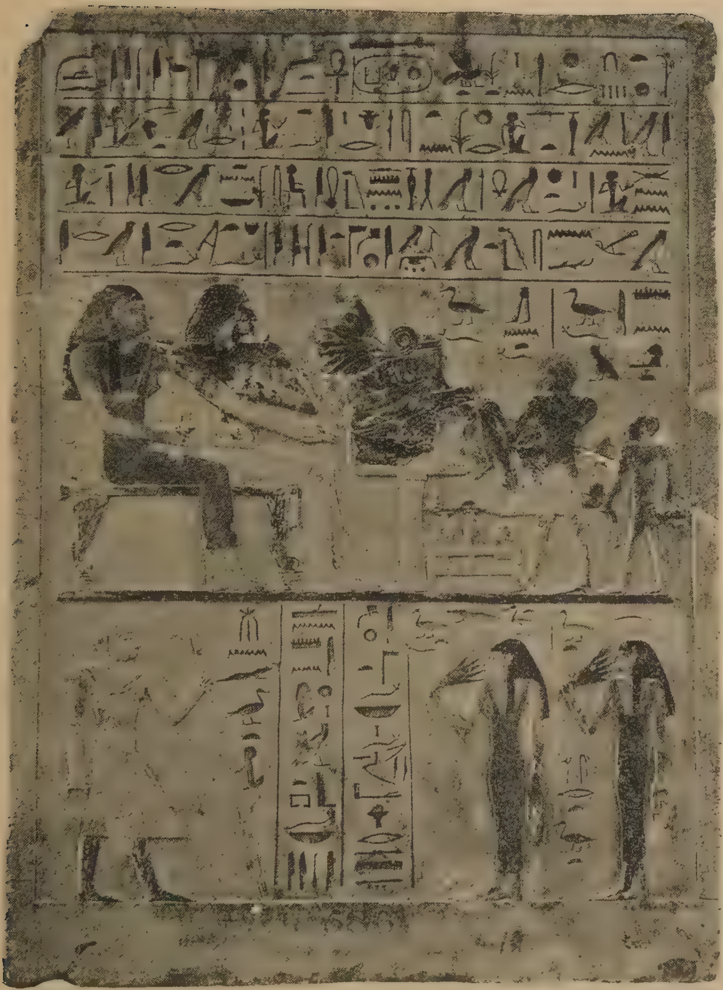
## Twelfth Dynasty. Thebans.

(“ *The Kings of the House of Itht-taui.*”)

*About* 2200 B.C. ?

We know the precise lengths of the reigns of the kings of this dynasty, and its total duration, 212 years. But it is not yet certain whether it actually lasted from 2000 to 1788 B.C. as is supposed on the authority of a Sothic date in the reign of Senusret II (*see* p. 272), so that an entirely hypothetical date of *c.* 2212–2000 has been suggested, which has been provisionally adopted in the British Museum as allowing more time for the Hyksos Period and the XIIIth dynasty.

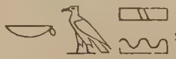
**Seḥetepibraʿ Ȧmonemḥet I,** the first king of the XIIth dynasty, appears to have ascended the throne after a period of anarchy, and, even after his accession, the members of his own household conspired against him. The king tells us, in his Instructions, how one night, after he had composed himself to sleep, a number of armed men burst into his chamber and tried to murder him. Leaping from his couch he attacked his assailants, and put them to flight. (*See* p. 64.) Ȧmonemḥet drew up a survey of the country, and set boundaries to each nome, or province, and he framed a set of regulations for the supply of water for irrigation to the different towns. He restored the temples at Tanis, Bubastis, and Abydos, and founded a temple to Ȧmon at Karnak. He built the fortified palace of Itht-taui , (“ Seizing the Two Lands ”), south of Memphis (which later became the residence of the dynasty), and a pyramid tomb called “ Qa ” (“ Lofty ”) , at Lisht. He invaded the Sūdān and conquered the tribes of the Madjoi and Wawat.

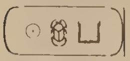


167. Sepulchral stele of Åthi, who died in the fourteenth year of the reign of Senusret I.

[Bay 3, No. 586.] XIIth dynasty.

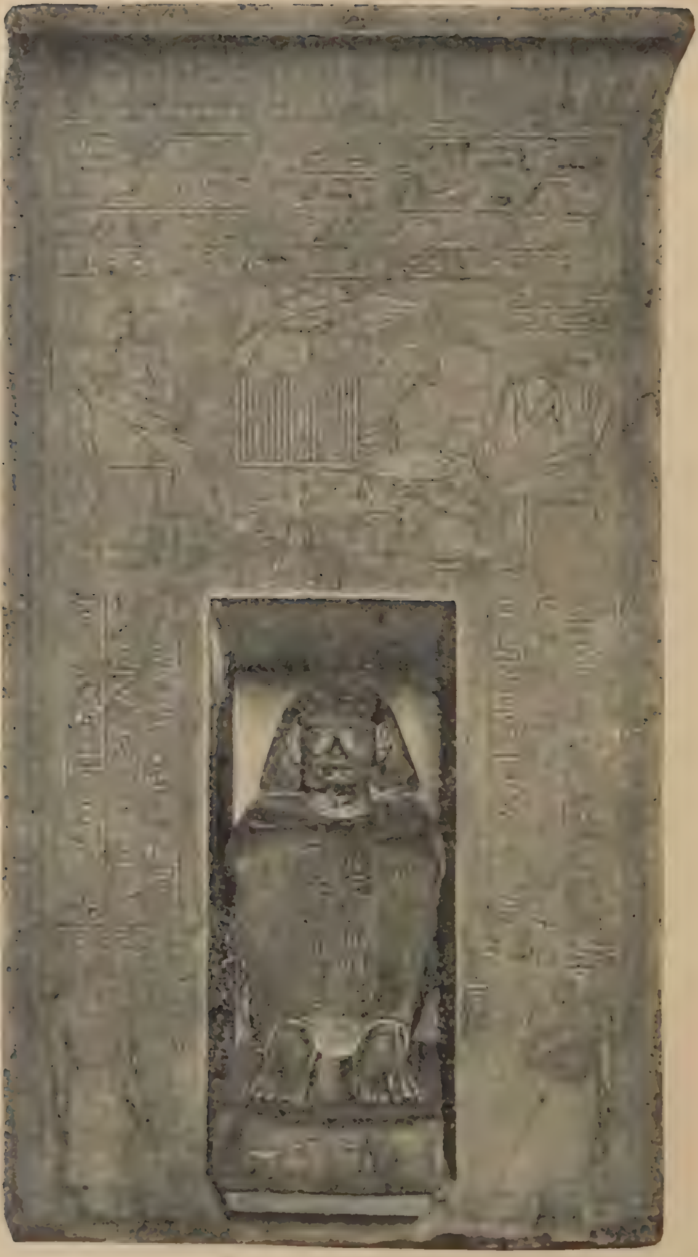
Egyptian dominion in his time extended as far south as the Third Cataract where in the district of Kerma, the Egyptian Chief of Siūt, Hapdjefai, ruled over a regular colonial dominion. He was buried, not in his ancestral tomb at Siūt, but in distant Nubia, surrounded by a hecatomb of slain Nubian slaves. The king associated his son Senusret with him in the rule of the kingdom in the 20th year of his reign and lived ten years longer.

**Kheperkaraʿ Senusret I** was a great builder, and he rebuilt, or re-founded, the famous temple of Ȧnu or Yōnu, the On of the Bible and the Heliopolis of classical writers, the sanctuary of the Bull Mer-uer (Mnevis). Before the temple he set up two obelisks, the pyramidia of which were cased in copper; that now standing is 65 feet high. He set up a stele at Begig in the Fayyūm, and carried on the works of restoration of the temples which his father had begun. In the 43rd year of his reign he invaded Nubia, and compelled the tribes to pay him tribute, which the official Ȧmoni collected and brought safely to Egypt. Ȧmoni was despatched twice subsequently to Nubia to bring back gold and other products of the Sūdān. The name given to Nubia in the inscription which records these facts is Kash , hence the Biblical Cush, which does not, however, mean Ethiopia in the modern sense of the term (=Abyssinia), but Nubia, the Ethiopia of the Greeks. Senusret I built a fort and a temple at Buhen, the modern Wādī Ḥalfah, and appointed a "Governor of the South" to rule over Nubia, or the Northern Sūdān. The old copper mines in the Wādī Maghārah were reopened, and new ones at Sarābīt al-Khādim were also worked; the king built his pyramid tomb at Lisht, and associated his son with him in the rule of the kingdom three years before he died. He reigned thirty-five years.

Among the monuments of his reign may be mentioned: A portrait statue, life-size, in grey granite, found at Memphis, and given by Col. Howard Vyse in 1839 (No. 44, Egyptian Gallery, Bay 1); a fine red granite stele on which are sculptured figures of Khnūm and Sati, gods of the First Cataract, and his Horus name, from Philae (Bay 5, No. 963); and a fragment of a blue marble vase inscribed with his prenomen  (No. 24118, Wall-case 162, Fourth Egyptian Room). Of his officials there are the painted stele of Ȧthi, who died in the 14th year of the king's reign (Bay 3, No. 586, Fig. 167); the stele of Neferu, the *mer-bari* or overseer of the royal water-transport at Buhen (Bay 3, No. 489), and two stelae and a statue of Åntef, the son of Sebek-uanu and the lady Senet (Nos. 562, 572, 461). Åntef was a confidential servant of the king and superintended the royal private apartments in the palace; he died four years before his master, *i.e.*, in the 39th year of the reign of Senusret I.

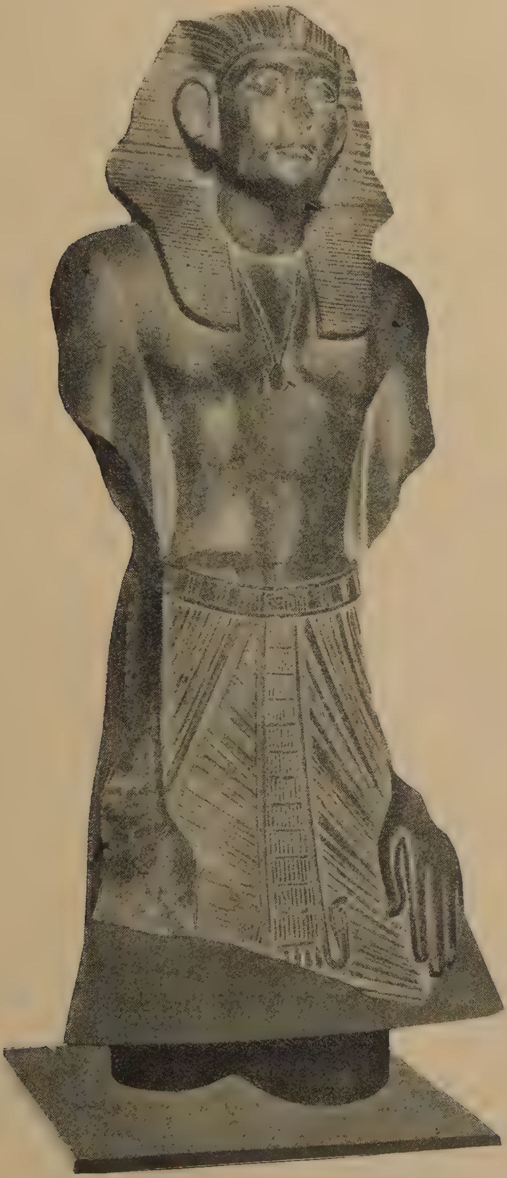
The reign of **Nub-kau-Raʿ Åmonemḥet II** was equally long and prosperous, but uneventful; and no military expeditions of importance were necessary, either in the Peninsula of Sinai or in Nubia. There was a large colony of Egyptians at Sarābīt al-Khādim, and a temple was built there in this reign to Hathor, the goddess "of the land of the turquoise." The search for gold was carried on actively in the Sūdān, under the direction of Si-Hathor, who tells us on his stele (Bay 1, No. 569, Fig. 168) that he worked in the mining districts when he was a young man, and that he made the chiefs wash out the gold; he brought back turquoises and went to the "Land of the Blacks" or Sūdān, and collected the products of the country for his master. His knowledge of stone working induced the king to send him to superintend the hewing of the ten royal statues which he placed before his pyramid tomb. An interesting event of this period was the despatch of an expedition to Puēnet under the direction of Khentekhtai "the elder," who returned safely with his men in the 28th year of the king's reign. Another interesting stele of this reign is that of Khenti-em-semt, a royal official, and confidential servant and treasurer to the king; he visited Elephantine and Abydos (Bay 1, No. 574). The official Khenti-em-semt "the elder" was a priest who ministered in the chapel attached to the royal pyramid called "Kherp" (Bay 1, No. 839). The door socket (Bay 5, No. 1236), dated in the 30th year of the reign of Åmonemḥet II, comes from a royal building in Lower Egypt, and the seated figure of Hathor (Bay 1, No. 497), dedicated to the goddess by Seneferu, the overseer of the boats, from Sarābīt al-Khādim (Prof. Petrie's excavation of 1906; given by the Egypt Exploration Fund), dates from the time of the opening of the new mines in the Peninsula of Sinai. The three dated stelae of Åmonemḥet (13th year), Seḥetepib (19th year), and Min-Nefer (29th year) are valuable examples of the funerary stelae of this reign (Bay 1, No. 567; Bay 7, No. 583; and Bay 5, No. 829), as are also the stelae of Seneferu (Bay 3, No. 256) and Seniåtef (Bay 1, No. 576)

The reign of **Khaʿ-kheper-Raʿ Senusret II** was prosperous, but uneventful. Active labour went on in the turquoise and gold mines, and the quarries at Elephantine were worked under the direction of Sa-Renput, the Governor of Nubia. Senusret II



168. Sepulchral tablet and seated portrait figure of Si-Hathor, a mining inspector in the Sūdān, in the reign of Åmonemḥet II, *c.* 2100 B.C. ?

[Southern Egyptian Gallery, Bay 1, No. 569.]

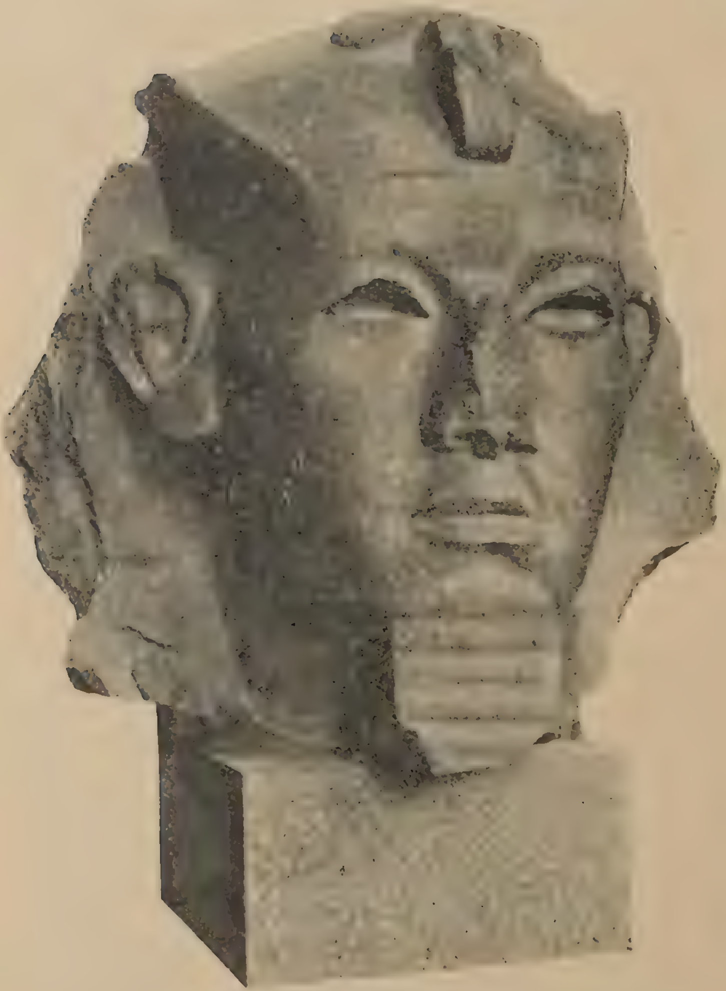


169. Granite statue of Senusret III, *c.* 2100 B.C. ?
[Northern Egyptian Gallery, Bay 1, No. 685.]
XIIth dynasty.

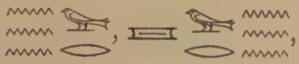
built a pyramid tomb at al-Lāhūn. Classical writers call him "Sesostris" and describe him as a great conqueror of the East, but up to the present the Egyptian monuments have not justified these assertions, which are, no doubt, due to a confusion with his successor and with the great Asiatic conquerors of the XVIIIth dynasty. Among the monuments of his reign may be mentioned the stele of Sebek-ḥetep, the boat-builder (Bay 9, No. 257), dated in the sixth year of Senusret II, and the lower portion of a black granite figure of Sa-Renput, the "Great Chief in Ta-Kenset" (*i.e.* Nubia); Sa-Renput held many high offices at Elephantine and was one of the greatest feudal chiefs of his time (Vestibule, No. 1010).

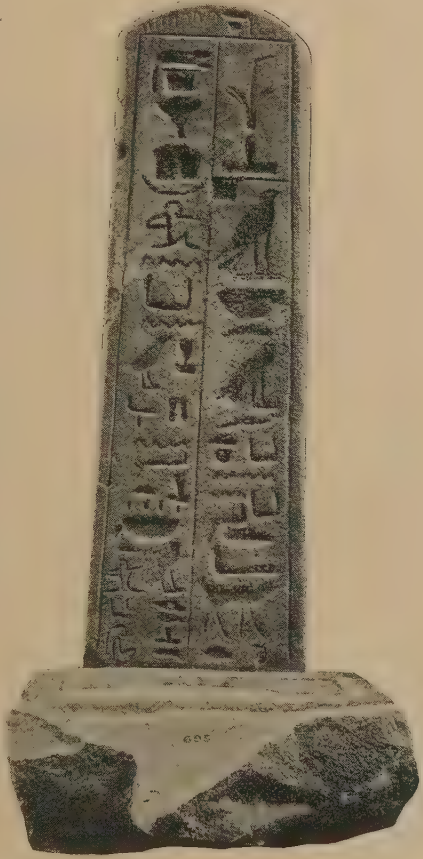
**Khaʿkauraʿ Senusret III** (*Chakares, χακαρης: misread †Lachares, λαχαρης), who was associated with his father in the rule of the kingdom, was the most warlike king of the XIIth dynasty. The principal event of his reign was the repression of a revolt in Nubia, which culminated in an attempt on the part of the negroid tribes who had occupied the country during the interregnum between the VIth and XIIth dynasties to force the defences of Egypt at the Second Cataract. This was defeated, but the Egyptian frontier had to remain at the Second Cataract and the fortresses of Semnah and Kummah which Senusret built here: this marked a difficult retreat, and the abandonment of the territory between the Second and Third Cataracts, which had belonged to Egypt in the time of Senusret I (p. 314). The king organized the defences of the Second Cataract in a most capable manner, building forts immediately south of it (Gezīret al-Malik, or in modern Nubian "Ouronarti," "King's Island"), and to the north between Elephantine and Wādī Ḥalfa along the Nile to prevent incursions from the south by way of the desert; he also dug a short by-pass canal in the First Cataract, to enable war-boats to pass easily southward. The whole scheme was defensive, and enlightens us considerably as to the formidable nature of the negroid and negro tribes (the "C-" group of Reisner and Firth: *Archaeological Survey of Nubia*, passim) that had now occupied the Northern Sūdān and Southern Nubia and in the vigour of their first attack (during the interregnum between the VIth and XIIth dynasties) had probably penetrated actually into Egypt, where we find their cemeteries at Khattara, north of Aswān. The kings of the XIth dynasty especially Menthuḥetep III, had no doubt expelled them, and under Senusret I we find Egypt in undisputed possession as far south as the Dongola province (Third Cataract). Then came the backswing which compelled Senusret III to retreat to Wādī Ḥalfa and defend the Second Cataract with energy. He set up in his 16th year an extraordinary inscription in which he talks personally in a most unusual way to his subjects, bidding them be of good cheer and not be afraid of the Blacks, who are not so formidable as they seem: he, the king, has proved it: "I am the king: I say it, I do it!" It ends with a denunciation of any successor of his who shall abandon this frontier, without having fought for it: "he is no son of mine, he is none born of me"; and with an injunction to his timorous subjects not merely to worship his image here set up but to "fight for it." The chief reason, of course, for the Egyptian hold on Nubia (useless otherwise) was the gold which came from its mines. An interesting result of his wars, probably, was the settlement in Egypt of captured negroes and negroids, who left there the "Pan-Grave" cemeteries that are commonly found in Upper Egypt during the latter half of the XIIth dynasty and during the XIIIth, which shew in an interesting manner the close relationship in culture between these Nubian tribes and the predynastic Egyptians of a thousand years earlier. (For "Pan-Grave" pottery, *see* Sixth Egyptian Room, Wall-Case 265.)

Senusret III repaired and added to many of the great temples of Egypt and built a pyramid tomb for himself at Dahshūr. Among the monuments of this king and his reign may be mentioned: Three grey granite standing statues of him (Nos. 684–6) which were found in the South Court of the temple of Neb-ḥapet-Raʿ Menthuḥetep at Dair al-Baḥrī. These fine statues appear to represent the king at different periods of his life, and as portraits they stand unrivalled among the monuments of the period (*see* Fig. 168). Head of a colossal red granite statue of Senusret (Bay 1, No. 608) from Abydos, of equally fine style, given, with the three statues, by the Egypt Exploration Society; upper part of a small seated figure of the king in grey slate (No. 36398; Fifth Egyptian Room, Case 208). The building activity of Senusret at Bubastis is marked by the granite slabs from that site in Bay 23 (Nos. 1099 and 1102) on which is cut the royal prenomen. No. 1102 is of interest, for here we see part of the prenomen of Rameses II cut over that of Senusret III. Of the prominent officials who flourished in this reign we have the stele of Ȧnher-nekht, the overseer of the granaries, dated in the 7th year (Bay 1, No. 575); the stele of Amoni, who carried out certain works at Elephantine in connexion with the king's expedition into Nubia, dated in the 8th year (Bay 3, No. 852); and the stele of Sebek-ḥetep, a warder of a temple, dated in the 13th year (Bay 5, No. 831).



170. Head of a colossal seated statue of Åmonemḥet III, *c.* 2000 B.C. ?
[Southern Egyptian Gallery, Bay 22, No. 1063.]

His son **Nemaʿatraʿ Ȧmonemḥet III** (* Lamaris [1]) reigned about fifty years, and devoted all his energies to improving the prosperity of his kingdom. He was by far the greatest monarch of his line, and one of the greatest of Egypt's Pharaohs. As distinguished from the almost terrifying severity, even ferocity, of the countenance of Senusret III, his father, his portraits shew a visage not only energetic but also highly intelligent and full of wisdom. Art, sculpture, architecture, and trade of all kinds flourished under his fostering care; and the remains of his buildings and inscribed monuments bear witness, not only to the activity which must have prevailed during his reign, but also to the originality of his own genius. He was the most original king until the reign of Akhenaten. The mines of Sinai, the Wādī Ḥammāmāt, Ṭura, and elsewhere were diligently worked, and the king carried out large irrigation works in connexion with the great natural reservoir in the Fayyūm, which is commonly known by the name of Lake Moiris (from the Egyptian Mu-uer, or Mai-uer) 



171. Stele and altar for offerings of Sebek-ḥer-ḥeb, an official who died in Sinai in the forty-fourth year of the reign of Ȧmonemḥet III. (Wady Maghāra.)
[Bay 3, Nos. 694–5.]

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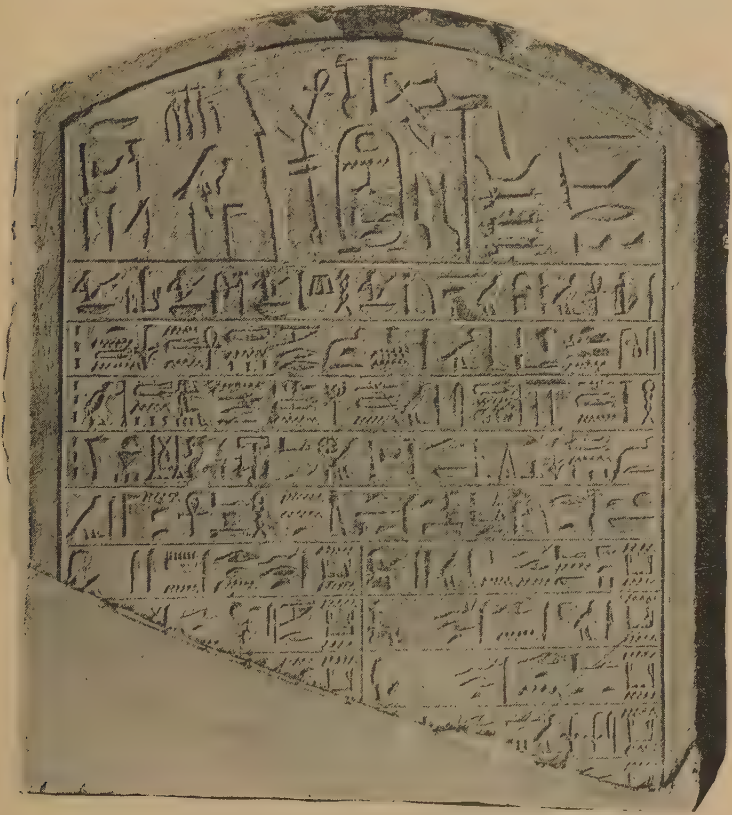
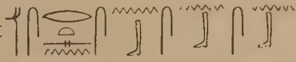
[1] *n* and *l* were often confused in Egyptian, *e.g.* ' tongue ' in O.Eg. *nas*, is in Coptic '*las*.'

with a confusion with his prenomen [Ne]-maʿ[at]-Raʿ, so that Herodotus calls him "King Moiris." In Nubia also he appears to have undertaken irrigation works, for several "levels" are cut on the rocks near the forts of Senusrẹt III at Semnah and Kummah, with the years of the king's reign in which they were cut. They show that the level of the river during the inundation was about 26 feet higher than it is at the present time. Åmonemḥet III also built the Labyrinth at Ḥawārah (so called in imitation of the original Labyrinth at Knossos in Crete) which Herodotus says (ii, 148) contained twelve courts, and 3,000 chambers, 1,500 above ground and 1,500 under ground, and covered an area about 1,000 feet long and 800 feet broad. It was dedicated to the crocodile-god Sebek, the tutelary deity of the "Lake" district (*Shedet*, the Fayyūm); and many sacred crocodiles were buried in a place specially set apart for them. Åmonemḥet III built a pyramid at Ḥawārah, and he and his daughter, Ptaḥ-nefret, were buried in it. From the ruins of the chapel at the entrance to this pyramid came the limestone slab inscribed with the king's names and titles exhibited in Bay 5 (No. 1072). The king was venerated in later days as a tutelary deity of the lake region (Shedet).

Foremost among the monuments of this reign must be mentioned the colossal grey granite seated statue, and the head, which belongs to it, exhibited in the Southern Egyptian Gallery (Bay 22, Nos. 1063–4; Fig. 170). The inscription on the pedestal of the throne was cut there by order of Osorkon or Uasarken II, a king of the XXIInd dynasty; but it is certain that an earlier inscription existed, which was erased to make room for the new one. The features of the face and the general treatment of the head resemble those of other inscribed statues and figures of Åmonemḥet III; compare the cast ofthe statue in the Hermitage at St. Petersburg (Bay 2, No. 688). The cast of the famous obsidian head, which is generally assigned to Åmonemḥet III (No. 18110, Fifth Egyptian Room, Case 208), has, however, somewhat different features. To his reign also belong the sphinxes found at Sān (Tanis) in 1861, and long attributed to the Hyksos because the name of Åpepi was cut on a shoulder of one of them. On the cast of one of these exhibited in the Central Saloon (No. 1120) are inscribed cartouches of Rameses II, Mer-en-Ptaḥ II, and Pasebkhaʿnut. The extraordinarily vigorous and original style of these sphinxes, which is surpassed by certain other monuments of the same time in the Museum of Cairo, shews what an original mind the king, as well as his sculptors, possessed; for without the royal sanction and support no originality could have shewn itself. An uninscribed statue in the British Museum of a chief found at Athribis in the Delta (No. 1237, Bay 2) is probably of this reign; its style also is very remarkable, the chief being represented standing enveloped in a long cloak which he clasps about him.



172. Sepulchral stele of ‛Ankef, the son of Qenâuit. Found in Malta. [Northern Egyptian Gallery, Bay 5, No. 233.] XIIth dynasty.

Other monuments of his reign in the British Museum are the stele of Nebpu-Senusret, one of the king's personal attendants (Bay 2, No. 101); the stele of Senbu-Senusret , a real royal kinsman, and a commissioner of the revenue, dated in the 25th year of the king's reign (Bay 1, No. 557); and the stele and altar of Sebek-ḥer-ḥeb and Kemen, from Sinai, Fig. 169; dated in the 44th year of the king's reign[1] (Bay 3, Nos. 694–5). The stele of the metal-worker ʿȦnkef (Bay 5, No. 233), the son of Q̰enȧuit, is of some interest, for it was found in Malta, whither it had, no doubt, been fortuitously carried with other Egyptian sculptured stones as ballast in mediaeval or possibly in quite modern times (Fig. 172).

We have an example of the deification of this king in No. 1135 (Egyptian Gallery, Bay 17), a shrine of the XIXth dynasty, dedicated by a certain Psinsi (Pa-sa-nesut), "the King's Son," on which Osiris appears to be identified with Nemaʿatraʿ (Ȧmonemḥet III).

The reign of **Maʿat-khrōū-Raʿ Ȧmonemḥet IV** was short, and monuments of his reign are few. His name is found on the rocks in the copper mines in Sinai, and on a rock at Kummah in Nubia, but details of his reign are wanting. The British Museum possesses a highly interesting Sphinx (No. 58892, Fourth Egyptian Room), of augite-diorite, inscribed with his name, which originally was a portrait of this king, treated in the same style as the "Hyksos" sphinxes of his father, Ȧmonemḥet III; but unfortunately, in Ptolemaïc or even possibly Roman times, the head was entirely reworked to represent a "Pharaoh" of that period, thus destroying our only available portrait of Ȧmonemḥet IV. It was found at Beirūt in Syria (Fig. 173). Another relic of his reign is the fine openwork gold amulet, shewing the king offering to Itum (No. 59194; Case D, Fifth Egyptian Room), *see* p. 146. An interesting glazed steatite plaque bearing his name will be found in Wall-case 221 in the Fifth Egyptian Room, No. 22879.

The last ruler of this dynasty was Queen **Sebek-neferu-Raʿ,** the Skemiophris of Manetho, and sister of Ȧmonemḥet IV; her reign was short, and her monuments are very few. The most important is the glazed cylinder-seal inscribed with four of her royal names, exhibited in Table-case A, Fourth Egyptian Room, No. 16581.

In connexion with the XIIth dynasty must be mentioned king **Ḥer,** who may have been a son of Ȧmonemḥet III, or of Senusret III (*see* his scarab, No. 37652), and a Senusret with the prenomen of **Seneferib-Raʿ,** who is sometimes called **Senusret IV,** and should be assigned to the XIIIth dynasty.

The rule of the XIIth dynasty was prosperous; and art, and sculpture, and literature flourished. The art of the period developed an increased tendency towards realism which is

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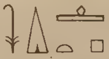
[1] The name of the king is not given, but Ȧmonemḥet III must be referred to.

173. Sphinx of Ȧmonemhet IV: face re-worked in late times. [Fourth Egyptian Room, No. 58892.]

especially seen in the portraits and in the designs and workmanship of small objects, while the originality of the sculptors of Ȧmonemḥet III was unprecedented. The Jewellery (Fifth Egyptian Room, Case D) of the XIIth dynasty, with its characteristic inlay of stones like carnelian, felspar, and lapis in gold, and its use of electrum (mixed silver and gold), is very beautiful; and the Beads (Fourth Egyptian Room, Case P), mostly of large spherical shape and made of amethyst, carnelian, or fayence, often with gold settings and pendants, are very fine. The Scarabs of the XIIth dynasty are particularly interesting and beautiful, and a splendid set of examples is exhibited in the Fourth Egyptian Room, Cases A and G. The sepulchral stelae of the period are also very interesting, and many of them exhibit clearly the transition stages between the "false door" of the masṭaba tomb of the Ancient Empire and the stele, or tablet, which stood by itself in the tomb. The British Museum Collection is rich in XIIth dynasty stelae. The inscriptions upon them usually open with the formula *Di-ḥetep Nesut* , "May the King give an offering," which is followed by a prayer to one or more gods for sepulchral offerings and for "glory in heaven, strength upon earth, and triumph in the Other World." The original meaning of the formula, that the king should personally give an offering at every man's death was forgotten at a very early period, of course, and that it was only prefixed to funerary texts at the dictates of custom or tradition. Sepulchral stelae are also valuable because they give the titles of the offices held by deceased persons, and because they often supply biographies of men who played important parts in the history of their country.

As examples of the wall-paintings on the tombs of this period (p. 166) may be mentioned the slabs from the tomb of Teḥuti-ḥetep, a high official who flourished during the reign of Ȧmonemḥet II (Bay 2, Nos. 1149–1152). A fine undated statue of this dynasty is No. 24385 (Fifth Egyptian Room, Case 209), Ptaḥemsafsenbtefi, a red quartzite figure of a worthy in a long kilt. A typical work of the XIIth dynasty.

The other monuments of the XIIth dynasty consist of altars, tables or troughs for offerings, of which a considerable number are exhibited in Bays 14, 16, and 17. These are already known under the Old Kingdom; *see* Nos. 29207–8 in the Vestibule. Among the altars of the XIIth dynasty may be noted that of the hereditary prince Senusret, a superintendent of the prophets, sculptured with figures of vases and two tanks, and inscribed with an address to the living (Bay 17, No. 590). The altar is a rectangular, flat slab of stone, with a projection which was intended to serve as a spout, from which the drink offerings were supposed to run off into a vessel placed to receive them. In the altar small rectangular tanks were sometimes cut, but usually the surface was sculptured with figures of haunches of meat, bread-cakes, fruit, flowers, unguent vases, libation-jars, etc., and on the edges and sides were inscribed prayers for funerary offerings of meat and drink and for things which were deemed necessary for the dead.

## SECOND INTERMEDIATE PERIOD.

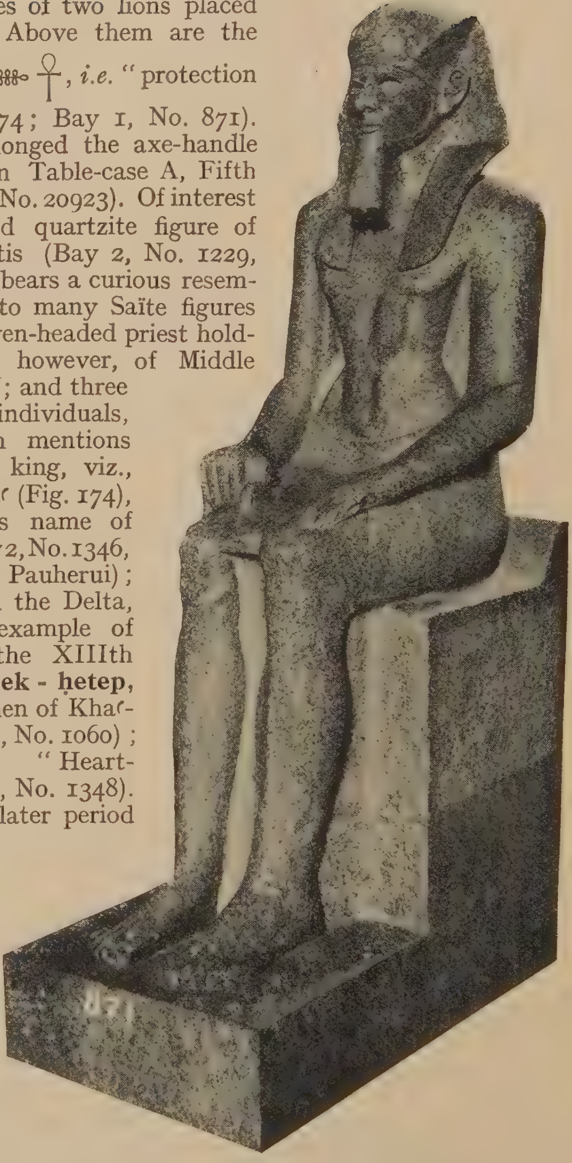
### Thirteenth—Seventeenth Dynasties.

*c.* 2000 B.C.(?)–1580.

We now come to a period, that of the XIIIth, XIVth, XVth, XVIth, and XVIIth dynasties, which is full of difficulties. Not only is the order of the succession of the kings of these dynasties unknown, but authorities have differed greatly in their estimate of the length of the period of their rule. It is now generally supposed that the interval between the XIIth and the XVIIIth dynasties consisted of not more than about 200 years. The figures given by Manetho are fantastic, and the Turin Papyrus gives us an interminable list of names which, if at all authentic, would seem to shew that every village *omdeh*, almost, arrogated to himself the kingly title at this period.

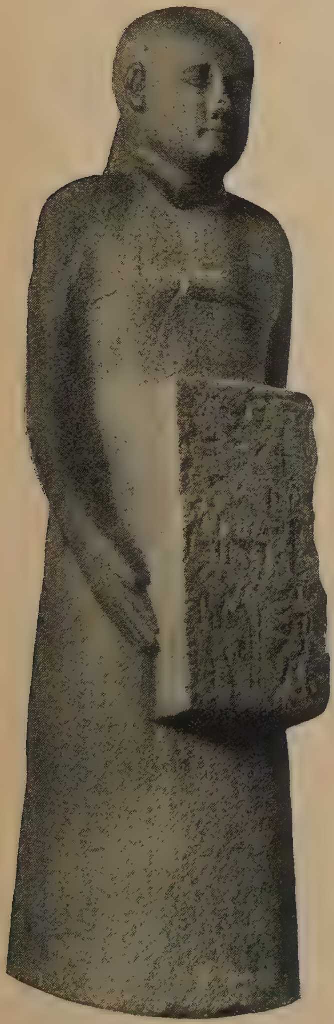
In any case it is clear that, except at rare intervals, between the XIIth and the XVIIIth dynasties a king of the North and a king of the South were always reigning at the same time in Egypt, and that neither was sufficiently strong to make himself master of the whole country. The evidence derived from the monuments seems to indicate that the power of the Theban kings declined steadily at the beginning of this period, and that, as in declined, the power of the nomad Semites from the East, who are known as Hyksos or Shepherds, increased until the end of the period, when the Theban kings again became strong enough to make themselves masters of the whole country. The names of a considerable number of minor kings, who may be assumed to have reigned during the XIIIth and XVIIIth dynasties, are known from scarabs and larger monuments, but nothing is known of their reigns.

Of the monuments of the period in the British Museum may be specially noted: Red granite seated figure of **Sekhem Raʿ-suadj-taui Sebekḥetep II,** a king of the XIIIth dynasty. This is a fine piece of sculpture (nose restored), and is unlike any other royal statue in the gallery. The body shews the lankiness characteristic of this period. On the throne are cut, in outline, figures of two lions placed back to back. Above them are the signs *sa ʿankh* 𓍜 ☥, *i.e.* "protection of life" (Fig. 174; Bay 1, No. 871). To this king belonged the axe-handle with his name in Table-case A, Fifth Egyptian Room (No. 20923). Of interest also are the red quartzite figure of Iri from Bubastis (Bay 2, No. 1229, Fig. 175), which bears a curious resemblance in style to many Saïte figures (the type of shaven-headed priest holding a naos, is, however, of Middle Kingdom origin); and three stelae of private individuals, each of which mentions the name of a king, viz., **Sekhem-ka-Raʿ** (Fig. 174), with the Horus name of Sʿankh-taui (Bay 2, No. 1346, Fig. 176, stele of Pauherui); from Athribis in the Delta, a remarkable example of fine work of the XIIIth dynasty; **Sebek-ḥetep,** with the prenomen of Khaʿ-nefer-Raʿ (Bay 5, No. 1060); and **Iʿa-ib,** "Heart-washer" (Bay 5, No. 1348). To a somewhat later period belong the interesting memorial cone of the scribe Sebek-ḥetep, who lived in the reign of **Sebek-em-sa-f** of the XIVth dynasty, an unique object (Bay 1, No. 1163),



174. Granite statue of King Sekhem-Raʿ-suadj-taui. XIIIth or XIVth dynasty, *c.* 1800 B.C.?
[Northern Egyptian Gallery, Bay 1, No. 871.]

and the royal inscribed green stone scarab, with a human face, set in a gold plinth, which probably came from the tomb of this king at Thebes (Table-case D, Fifth Egyptian Room, No. 7876). Of interest, too, are the royal stele of the little-known king **Upuaut-em-sau-f** (Bay 3, No. 969); the stele of Ḥetep-neteru and Tḥutiʿa, which mentions another hitherto unknown king, **Pentien** (Bay 4, No. 630); the stele of Ptaḥ-sʿankh, mentioning a king **Raʿ-ḥetep** (Bay 5, No. 833); the slab from the temple of Osorkon II at Bubastis, inscribed with the name of **Sekhem-Raʿ-khu-taui,** who is probably identical with Pentien (Bay 23, No. 284); and the stele of Queen **Mer-seġer** (Bay 9, No. 846).



175. Statue of Iri, a priest, holding a shrine.
[Bay 2, No. 1229.] XIIIth dynasty.

To a great many stelae of private individuals, who flourished between the XIIth and the XVIIIth dynasties, it is difficult to assign exact dates, for very few of them mention royal names, and the inscriptions cut on them afford no clue. Fine examples of the transition period of funerary sculpture in stelae, are: a sepulchral stele, No. 210 (Fig. 177); stele of Neb; an inspector (Bay 1, No. 201); stele of Ȧntef-ȧqer-ʿankhiu (Bay 7, No. 563).

**The Hyksōs (XVth–XVIth Dynasties).**[1] — Comparatively soon after the downfall of the XIIIth dynasty, the Delta and northern parts of Egypt were suddenly seized by a confederation of Semitic nomad tribes to whose Syrian leaders, on the authority of

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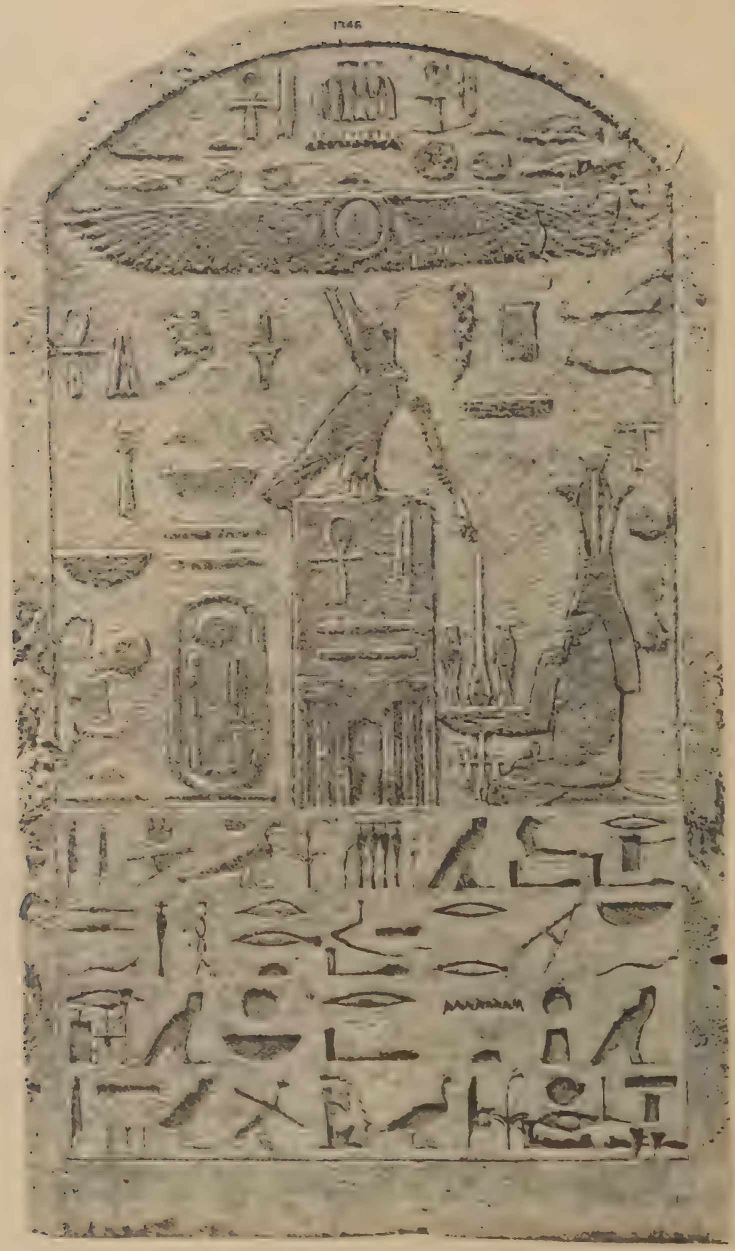
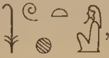
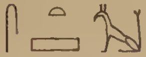
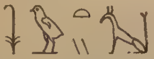
[1] Note that there is no word "Hykso" without final *s*. The singular is Hyksōs" and the plural also "Hyksōs": ὁ Ὑκσῶς, οἱ Ὑκσῶς, indeclinable.



176. Stele of the reign of Sekhem-ka-Raʿ, a king of the XIIIth dynasty, about 1800–1700 B.C.
[Northern Egyptian Gallery Bay 2, No. 1346.]

Flavius Josephus, the historian (who died about A.D. 100), the name of Hyksos or Shepherd Kings has been given. The Greek word Hyksōs is derived from the Egyptian *Ḥiqa-khasut* (pronounced in later times * *Hiq-shosu*), "Prince of the Deserts." The Hyksos, who had settled in the Delta, very soon adopted the manners and customs of the Egyptians; their chiefs assumed the titles of the old Pharaohs, and became Egyptian kings, though they retained their Semitic manners. They apparently worshipped their own gods, the chief of whom was Sutekh , and him the Egyptians identified with Set , or Suti , the old Egyptian god of darkness and evil.

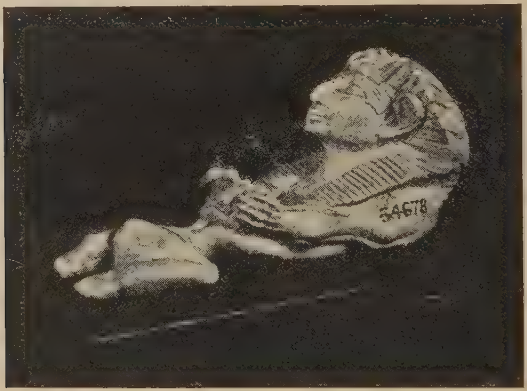
An extraordinary relic of the Hyksos period in the British Museum is a small ivory group (Fig. 178) of a royal Sphinx (only the head and fore parts are preserved), seizing an Egyptian by the ears, which was found by Prof. Garstang in a tomb of this period at Abydos (No. 54678, Fifth Egyptian Room; Case F). The purely Semitic type of the face marks this as undoubtedly a portrait of one of the great Hyksos kings, possibly Khayan himself (*see* below).

177. Sepulchral stele of a chancellor and overseer of the seal.

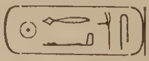
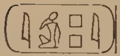
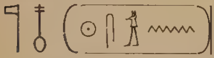
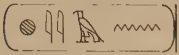
[Bay 11, No. 210.] XIIIth dynasty.

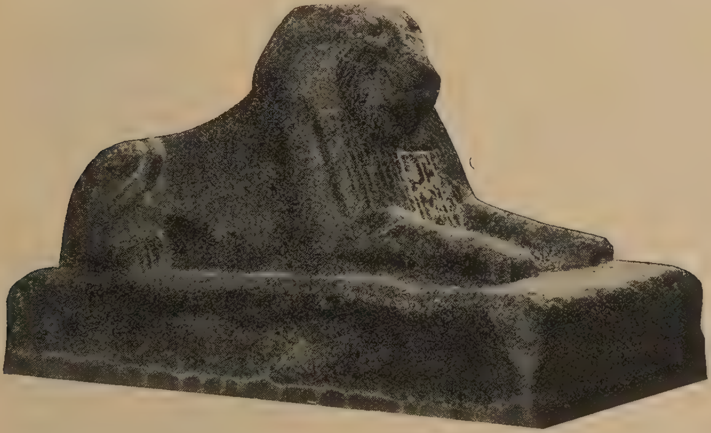
According to Josephus the chief kings of the Hyksos were: Salatis, who reigned at Memphis, and fortified the city of Avaris, near Tanis, and garrisoned it with 250,000 men; he reigned 13 years, and was succeeded by Beon or Bnon, who reigned 44 years, and Apachnas, who reigned 36 years and 7 months, and Apophis, who reigned 61 years, and Iannas, who reigned 50 years and 1 month, and Assis, who reigned 49 years and 2 months. Obviously these reigns are impossibly long. Historically we know several Hyksos kings; one named Khayan or Khīan, four of the name of Apopi (or even more, including

Pepi or Sheshi = Apopi), and others who are mere names like Yeqeb-hal ("Jacob is God"), Yeqeb-baʿal ("Jacob is Lord"), Anat-hal ("Anait is God"), Uazed, etc. One can see that Josephus has preserved the tradition of the name Apopi, and even that of Uazed (Assis); but his other names are unidentifiable. The supposed record of a Hyksos king called "Nubti" on the "Stele of 400 years," found by Mariette, is not a mention of a king, but of the god Set, also a supposed scarab of "king Nubti" turns out to belong to Tuthmosis I. But the "400 year" era from the time of Rameses II, who set up the stele, undoubtedly gives roughly the real length of time back to the Hyksos, *c.* 1250 B.C. + 400 years = 1650 B.C., and there can be no doubt that the Hyksos are meant by the reference to Set-nubti (= their god Sutekh). It is indeed probable that the Semitic-looking Ramesside royal family was descended from Hyksos princes; no doubt much Hyksos blood remained in the Delta after the expulsion, and the fact accounts for the almost total neglect of the Delta and its temples by the kings of the XVIIIth dynasty.



178. Ivory sphinx with portrait of a Hyksos king, gripping an Egyptian. [No. 54678.]

Of the objects in the British Museum which belong to the Hyksos Period may be mentioned: 1. A fragment of a chert vase of **Neb-khepesh-Raʿ Åpopi I** (Fourth Egyptian Room, Case 163, No. 32069); 2. The famous Rhind Mathematical Papyrus (No. 10058), which was written in the reign of **ʿA-user-Raʿ**  **Åpopi II** (Fig. 26); 3. A red granite slab from the temple of Bubastis, inscribed with the name of **Ȧpopi**  (Bay 23, No. 1101); 4. The granite lion (Bay 5, No. 987) on the breast of which is cut the cartouche  **Seuser-en-Raʿ**, the prenomen of King **Khayan** or **Khian**  (Fig. 179). This lion was purchased at Baghdad, but its *provenance* is unknown. The discovery, however, of an inscribed object of the same king at Knossos in Crete shews that such things were often exported far afield; they prove no Hyksos power in Babylonia, still less in Crete. Besides these the British Museum possesses a large number of scarabs of the Hyksos Period inscribed with the names of kings and royal personages (Fourth Egyptian Room, Case A), *n.b.*, the fine gold-mounted scarab of Khayan, Fifth Egyptian Room, Case D, No. 37664.



179. Granite lion inscribed with the name of Khayan, a Hyksos king, about 1700 B.C.
[Northern Egyptian Gallery, Bay 5, No. 987.]

Another Hyksos king, **ʿA-qenen-Raʿ Ȧpopi III,** is made known to us by Sallier Papyrus II (No. 10185), which shows that he was a contemporary of one of the Theban kings called **Seqenen-Raʿ.** According to this document there was enmity between Ȧpopi III and Seqenen-Raʿ, his vassal, and as a *casus belli* the Hyksos complained that he was disturbed in the Delta by the bellowing of the Theban hippopotami. The final result of the war was the expulsion of the Hyksos. Yet another **Ȧpopi** (IV) is known; **ʿA-seh-raʿ** at Tanis.

During the earlier part of the Hyksos Period a group of petty kings, or chiefs, each of whom was called **Iniatef** or **Ȧntef-ʿa,** ruled either at Thebes or Coptos, and a few of their monuments have come down to us. In the British Museum are: 1. Stone memorial pyramid of **Ȧntef-ʿa Up-Maʿat** (Bay 4, No. 478); 2. Slab sculptured with a figure of **Nub-kheper-Raʿ Ȧntef V** (Bay 4, No. 631); 3. Gilded coffin of **Ȧntef V** (No. 6652, Wall-case 2, First Egyptian Room, Fig. 125). The seated statuette of Queen Teti-shere (No. 22558, Fifth Egyptian Room, Fig. 180) belongs to the next period, that of the Seqenen-Raʿs.

These Ȧntefs were followed by three kings who bore the **Seqenen-Raʿ** prenomen, and all three waged war against the Hyksos in the north; their full names were **Seqenen-Raʿ (I) Tau-ʿa, Seqenen-Raʿ (II) Tau-ʿa-ʿa, Seqenen-Raʿ (III) Tau-ʿa-qen** ("Tau the Great and Victorious"). The greatest warrior of the three was undoubtedly the last named. Of the battles which were fought during the war that followed nothing is known, but it is clear that in one of them the brave leader in the struggle for national independence was slain. When his mummy was unrolled at Cairo, in 1886, it was seen that the lower jaw-bone was broken and the skull split; there were also large wounds in the side of the head and over the eye, and one ear had been hacked away. Tau-ʿa-qen was succeeded by his son(?) **Ka-mes,** whose reign was, however, short. To him belonged the fine bronze axe-head inscribed with his names and titles exhibited in Table-case A in the Fifth Egyptian Room (No. 36772), and the ceremonial spearhead (?), in the possession of Sir Arthur Evans, similarly inscribed, of which there is a cast

180. Queen Teti-shere, about 1650 B.C.
[No. 22558. Fifth Egyptian Room.]

in the same case (No. 36808). He, too, was probably killed in battle, and was succeeded by **Iʿaḥmase** or **Aʿaḥmes,** the Amōsis of the Greeks, the expeller of the Hyksos and the founder of the XVIIIth dynasty.

Very great interest attaches to the accounts of the expulsion of the Hyksos, because some hold the view that it was the same event as the Exodus of the Israelites; the Egyptian record describes the departure of the invading Semitic tribes from Egypt, from the Egyptian point of view, while the Exodus story describes the same event from the Hebrew point of view. The date of the Exodus will then be *c.* 1580 B.C. However, probable this view may seem to be, it must be remembered that it is still simply a theory, not a statement of historical fact. As a theory, however, it is gaining adherents among those who deal with the subject at first hand, especially from the Egyptological side. (The old view that the Exodus took place in the reign of Meneptah 360 years later (p. 369) has little to recommend it, and no period in the middle of the XVIIIth dynasty (*c.* 1450 B.C.) seems possible, because the empire of Egypt in Palestine and Syria was then at the height of its power, and remained master of Canaan till the revolt about 1380 B.C. (*see* p. 346)

## THE NEW KINGDOM.

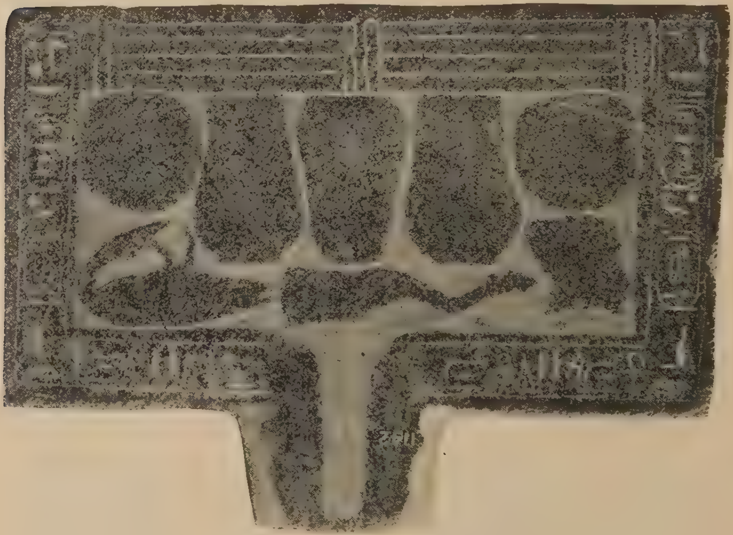
### The Eighteenth Dynasty. From Thebes.

(" The First Empire.")

*About* 1580–1321 B.C.

Under this dynasty Egypt formed her empire in Western Asia, and re-occupied the Egyptian Sūdān, probably so far south as the junction of the White and Blue Niles. The Hyksos were expelled from Egypt by the first king of the dynasty, and then king after king made frequent raids on a large scale into Syria, and on each occasion, brought back untold spoils, a considerable proportion of which was expended on the building of great temples like those of Karnak, Luxor, and Dair al-Baḥrī. Trade developed and riches increased; and the king and his priests and nobles were able to gratify their love of splendid temples, costly tombs, fine houses and gardens, decorated furniture, etc. Under the patronage of the priesthood and the temple-schools education prospered, literature, art, painting and sculpture flourished, and the vast works which were undertaken by the Government encouraged handicraftsmen of every kind in the production of the best work. Among the kings of this dynasty were the greatest and most powerful sovereigns that ever ruled Egypt, viz., Tuthmosis or Thothmes III and Ȧmenḥetep III.

The first king of the dynasty was **Nebpeḥtiraʿ Iʿaḥmase** or **Aʿaḥmes** (Amōsis), *c.* 1580–1559 B.C., who carried on the war against the Hyksos which Seqenen-Raʿ had begun. He captured the city of Avaris (Pelusium), the stronghold of the Hyksos, and in the fifth year of his reign, 1575 B.C., the city of Sharuhen (mentioned in Joshua xix, 6), in Palestine. He subsequently invaded Nubia and compelled the tribes to pay tribute. Among the monuments of his reign are the massive granite altar inscribed with his name (Bay 2, No. 1142, Fig. 181), from Karnak; the head of a seated figure of Nefert-àri or Nafretiri-Iʿaḥmase ("the beautiful companion of Aʿaḥmes"), his wife (Bay 12, No. 1133); the ushabti figure of the king (Wall-case 138, Fourth Egyptian Room, No. 32191); and the stele, given by Mr. Howard Carter, in the Egyptian Gallery (No. 989), which shews the queen with her son **Djeserkaraʿ Amanḥatpe** or **Åmenḥetep I** (*Amenōphis) (1559–1539 B.C.), seated under a palm-tree receiving the adorations of the donor, an unnamed slaughterer of sacrificial animals in the temple of Åmon. Nafretiri and her son were venerated very soon after their deaths as tutelary deities of the Theban necropolis. Other stelae with representations of them are to be seen in the Egyptian Gallery.



181. Red granite tablet for offerings of Aʿaḥmes I, *c.* 1570 B.C. [Bay 16, No. 1142.]

The painted limestone statue of him, in mummied form and with the White Crown of Osiris, exhibited in the Northern Egyptian Gallery (No. 683) and the stele on which are sculptured figures of Neb-ḥapet-Raʿ Menthu-ḥetep and Ȧmenḥetep I (Bay 9, No. 690), exhibit both kings in their capacity of protecting gods of the necropolis. On the stele are represented the actual Osiride statues at Dair al-Baḥri, one of which is No. 683. Ȧmenḥetep I, the son of Aʿaḥmes, continued the war in Nubia, and the rebuilding of the temple of Ȧmon and other sanctuaries ; he was the founder of the great brotherhood of the Priests of Ȧmon.

**ʿAkheperkaraʿ Djeḥāuti-mase (Dḥāutmase** or **Tḥutmase), Tuthmosis** (*Tethmosis) or **Thothmes**[1] **I** (1539–1514 B.C.), the son of Ȧmenḥetep I, made Napata, at the foot of the Fourth Cataract, the border of his kingdom to the south ; and he waged war in Northern Syria. He added to the temple of Ȧmon, and set up obelisks at Karnak. Among objects bearing his name in the Museum are scarabs, two bricks and a calcite vase-fragment inscribed with his prenomen and name (No. 54830, Wall-case 164, in the Fourth Egyptian Room).

**ʿAkheperenraʿ Tḥutmase, Tuthmosis** or **Thothmes II** (1514–1501 B.C.), the son of Tuthmosis I and Mut-Nofret, who married his half-sister Ḥatshepsut, was a physical weakling. Among the relics of this reign may be mentioned the scarabs in Table-case A (Fourth Egyptian Room).

182. Statue of Ȧmenḥetep I, 1550 B.C., in the form of Osiris, wearing the Crown of the South.
[Northern Egyptian Gallery, Bay 3, No. 683.]

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[1] The name "Thothmes" is a modern coinage, without ancient authority, but is occasionally retained here, as it is the most familiar form of the name.

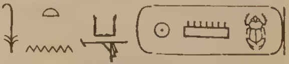
After the death of Tuthmosis II, his widow Ḥatshepsut (*Amensis) (1501–1479 B.C.), married her young half-brother and stepson the rightful heir Tuthmosis III, son of Tuthmosis II and the lady Eset (Isis). This enabled her to keep power in her hands during his boyhood as his queen ; but her masterful spirit could not brook the position of holding power merely because she was the wife of a child. Aided by certain adherents, notably the vizier Ḥapuseneb and the architect Senenmut, she actually adopted men's clothing, and proclaimed herself the *king* **Kamaʿatraʿ Ḥatshepsut,** although a woman, used the masculine terminations in her inscriptions, and so forth. Queens regnant were well-known to Egypt, but Ḥatshepsut pretended to be a man, king and god, which was a very different matter, more or less blasphemous and at the same time ridiculous. Tuthmosis, however, probably found her yoke no laughing matter, and when, as was inevitable, he seized power as an energetic young man, and cleared the domineering old woman and her adherents out of the way (he probably forced her to abdicate), he naturally obliterated, so far as he was able, all mention of her from the monuments. It is hard to say what else she can have expected, unless she had intended to bring up her daughter Nafruraʿ, who was tutorized by Senenmut, as " king " also in succession to her and ruling co-regent with Tuthmosis. This is by no means impossible. But Nafruraʿ died young, and with her died Ḥatshepsut's hopes of a " monstrous regiment of women " based on the support of a few pliable men. The natural cause of things reasserted itself with a vengeance in the person of the young, forceful and warlike Tuthmosis, surrounded by his staff of lusty young nobles and officers of his own age, and war became the *leitmotiv* of the age instead of peace, as had been the case under Ḥatshepsut. She, " king " though she was, could not fight at the head of her armies as a man could, and shoot down from her chariot the flying foe. So she had preferred peaceful enterprises. In the eighth year of Tuthmosis III (*c.* 1494 B.C.) she built the famous temple of Dair al-Baḥri, the walls of which she decorated with reliefs illustrating her Expedition to Puēnet, which had been inspired by the expeditions of the XIth dynasty. The temple was called " Žoser-žosru " or " Djeser-djeseru," *i.e.* " Holy of Holies," and the architect was Senenmut ; it was built close to the temple of the XIth dynasty king Menthu-ḥetep Neb-ḥapet-Raʿ, and was ranged in terraces, with a central stairway, in imitation of the older temple. It was enclosed by a wall, and was approached by an avenue of sphinxes, which led to the pylon at the entrance, where stood two obelisks.

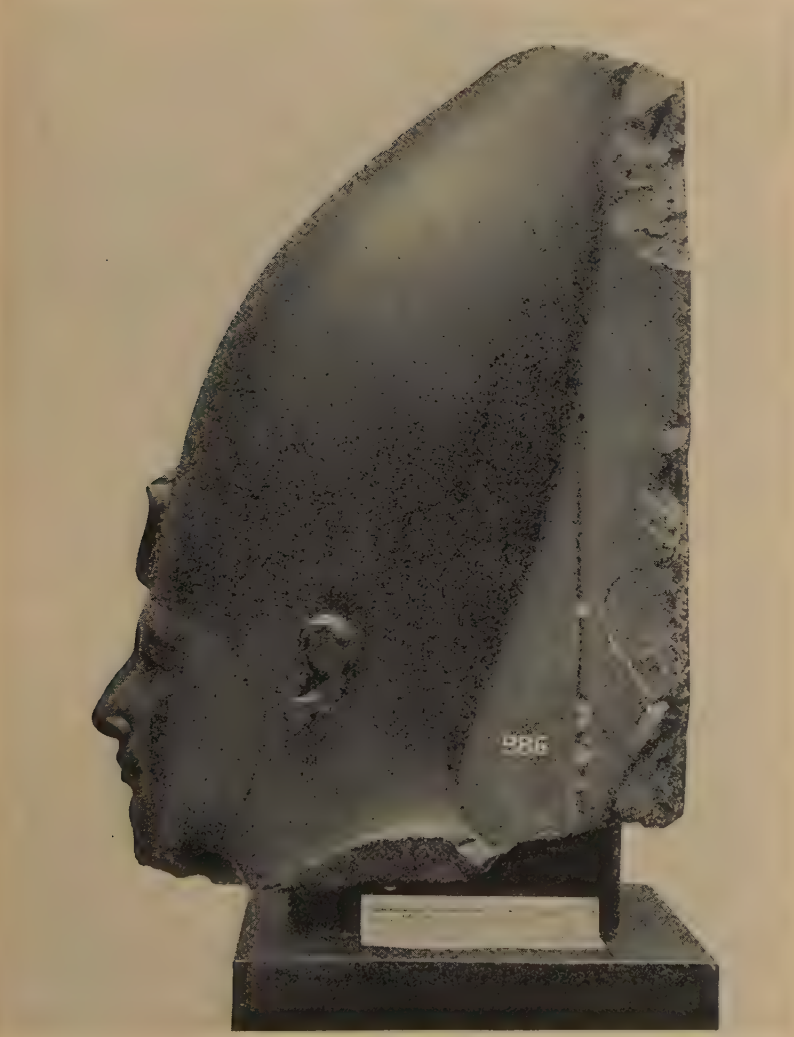
She also set up two great granite obelisks, the finest in Egypt, in honour of her father Tuthmosis I (Fig. 81). One of them she tells us was completed in seven months from the time the order was given to quarry it at Aṣwān. Many scarabs, a gold ring, a wooden bed (wrongly restored as a throne), overlaid with gold (No. 21613), and an alabaster vase inscribed for her (No. 26282), are exhibited in the Fourth (Table-cases A, E; Wall-case 164) and Fifth Egyptian Room (Case D). The British Museum possesses two votive statues of Senenmūt, the minister and architect of the temple at Dair al-Baḥrī (Nos. 1513 and 174; Egyptian Gallery, Bay 6). In No. 174 he holds the infant princess Nafruraʻ on his lap. Stone vase with his name: Fourth Egyptian Room, Wall-case 164. Scarabs of Ḥapuseneb, Case G, Nos. 21568, 29435.

**Menkheperkaraʻ** (later **Menkheperraʻ**), (**Manakhpirrīya** of the Babylonians) **Tuthmosis** or Thothmes III (*Mephres, *Misaphres or *Misphragmouthōsis) (1501–1447 B.C.), the son of Tuthmosis II and the lady Eset, was the greatest warrior of all the kings of Egypt; in this respect he outshone Senusret III, whom, by the way, he held in high honour as an exemplar. He reigned for about 53 years, 21 years as co-regent with Ḥatshepsut, and 32 years alone. Soon after he became sole ruler of Egypt (*c.* 1480) he began a series of campaigns in Palestine, Syria and other countries of Western Asia, and his arms were everywhere victorious. In the first campaign (1479) he captured the city of Megiddo, in Syria, and brought back an immense quantity of spoil. Subsequently he undertook some fifteen campaigns into different parts of Western Asia, in which for the first time we see sea-power intelligently utilized: basing himself on the coast and his ships in Phoenicia, he attacked Syria again and again without bringing his whole army back to Egypt after each campaign. He was the first great general of the Napoleonic type. The vast wealth which he drew from Asia enabled him to be a generous friend of the priesthood, and to repair, rebuild and enlarge and found sanctuaries for the great gods of Egypt. His greatest building-work was the colonnade which he built in the temple of Åmon at Karnak 150 feet long, 50 feet wide, with 50 columns and 32 rectangular pillars (*see* p. 159). He founded the temple of Ṣulb (Soleb) near the Third Cataract, and dedicated a temple at Semnah to Senusret III. At Karnak and elsewhere he set up magnificent granite obelisks, one of which, commonly called Cleopatra's Needle, originally at Heliopolis, now stands on the Thames Embankment; its brother is in Central Park, New York. He was buried in the valley of the Tombs of the Kings at Thebes; and his mummy is in the Cairo Museum. Personally he was, like so many great soldiers, a short man.

And we know from his portraits that he had a big nose (Fig. 183). We know the names of many of his companions in war and peace: Thutii the taker of Joppa, Rekhmiraʿ the vizier, Menkheperraʿsenb the high-priest and finance minister, Iniatef the herald, and others.

Among the many monuments of this reign in the British Museum may be mentioned first and foremost the portrait-head of either the king or Ḥatshepsut (they were personally much alike) in green slate (No. 986), exhibited in the Fourth Egyptian Room: one of the finest pieces in the collection (Fig. 183). It gives a rather more idealized portrait than the magnificent head of the king as a young man in the Cairo Museum. The gigantic head, in red granite, from a colossal statue of a king, found by Belzoni at Karnak (No. 15, Northern Gallery), is generally attributed to Tuthmosis III, but this is not certain. The total height of this head and crown is 9 feet 5 inches, and the width of the face 2 feet 7½ inches. To the joint reign of Tuthmosis III and Ḥatshepsut belongs the statue of Inebny or Anebni, the master of the armoury, which was set up to his memory by his august master and mistress (Bay 9, No. 374). Note the statue of the great Menkheperraʿsenb (No. 708, Egyptian Gallery, Bay 8) dedicated before his accession to the high-priesthood: his scarab (No. 17773) is in Case G, Fourth Egyptian Room. Note also a fragment of "Cleopatra's Needle" (Bay 12, No. 943); and a sandstone door-jamb from a temple at Wādī Ḥalfah (Bay 10, No. 1019). The massive granite monument with figures of the god Menthu-Raʿ and a king in relief (Bay 2, No. 12) is probably of the XIIth dynasty, usurped by Tuthmosis.

Tuthmosis III made so enormous an impression on the history of Egypt that he seems to dominate it; and he certainly was for always the national hero. Special worship was kept up in his chantry-chapels long after his time: we have the stele of Messuia, a priest in his temple (Bay 8, No. 701), and the statue of Nadjem or Nožem, who prayed to the royal *Ka* of Tuthmosis III  (Bay 9, No. 840). Nadjem was not long after Tuthmosis in date, but Messuia lived under the XIXth dynasty, nearly two hundred years later. The magical power of Tuthmosis's name was held in awe even to the very latest days of Egyptian history, and scarabs with it inscribed on them were the luckiest little amulets that could be obtained. Among smaller contemporary objects inscribed with his name may be mentioned the fine variegated glass jug (No. 47620), gold ring with lapis plaque (No. 14349), scarabs, razor (?), tools and weapons in bronze,



183. Green slate head of a statue of Tuthmosis III or Ḥatshepsut. [Fourth Egyptian Room, No. 986.]

and bricks made of Nile mud, exhibited in the Fourth and Fifth Egyptian Rooms (Wall-cases F, D, etc.).

**ʿAkheperuraʿ Amanḥatpe** or **Åmenḥetep II** (*Amenōphis) (1447–1421 B.C.) fought in Syria, and penetrated the Sūdān as far as Wād Bā-Naga, about 80 miles north of Kharṭūm; he caused the body of one of the chiefs whom he had slain in Syria to be sent to Napata (Gebel Barkal), and hung upon the city walls to strike terror into the Nubians, while another was hung on the walls of Takhisa in Northern Syria for the same purpose with regard to the Syrians. This king was also a great warrior: it was said that no man but he could bend his bow, which was found in his tomb and is now in the Cairo Museum. His mummy was left in the sarcophagus when the tomb was found, and still lies there with the funeral garlands about it. He was a handsome, tall, upstanding man, whereas his father, the great conqueror, was short and stocky. Of monuments of his reign may be noted: The royal ushabti figure in serpentine (Wall-case 139, Fourth Egyptian Room, No. 35365, Fig. 118); the gold ring (No. 54549) and glass vessels from his tomb (Cases D and F, Fifth Egyptian Room); alabaster vessels from a foundation deposit (Case 165, Fourth Egyptian Room), and the axe-head (No. 37447 in Table-case A, Fifth Egyptian Room); the stele of Åthu, second priest of the king (Egyptian Gallery, Bay 4, No. 31); and the portion of the bowl dedicated by the scribe Ṭhutmase (Bay 12, No. 890).

The reign of **Menkheperuraʿ Tuthmosis** or **Thothmes IV** was short and unimportant (1421–1412 B.C.). Among the monuments of his reign may be noted specially his Sphinx-stele (p. 294) recording his clearance of the Sphinx, and in the British Museum, the stele of Amanḥatpe or Åmenḥetep, an officer who accompanied the king into Western Asia and the Sūdān (Bay 11, No. 902, Fig. 184); and that of Nefer-ḥet, overseer of works in the Temple of Abydos (Bay 8, No. 148). Tuthmosis IV married a lady named Mut-em-uia ("Mut in the boat"), who became the mother of Åmenḥetep III. The granite boat which was dedicated to the queen as the counterpart of the goddess Mut, is exhibited in the Northern Gallery (Bay 7, No. 43). Some think that Mut-em-uia was a foreigner, and is to be identified with the daughter of Artatama, king of the North-Syrian kingdom of Mitanni,[1] so that the next king was only half Egyptian in blood. This was a totally new departure in custom, and was fraught with strange possibilities.

**Nebmaʿatraʿ** (**Mimmurīya** in Babylonian) **Åmenḥetep III,** the Memnon of the Greeks (1412–1376 B.C.) was then

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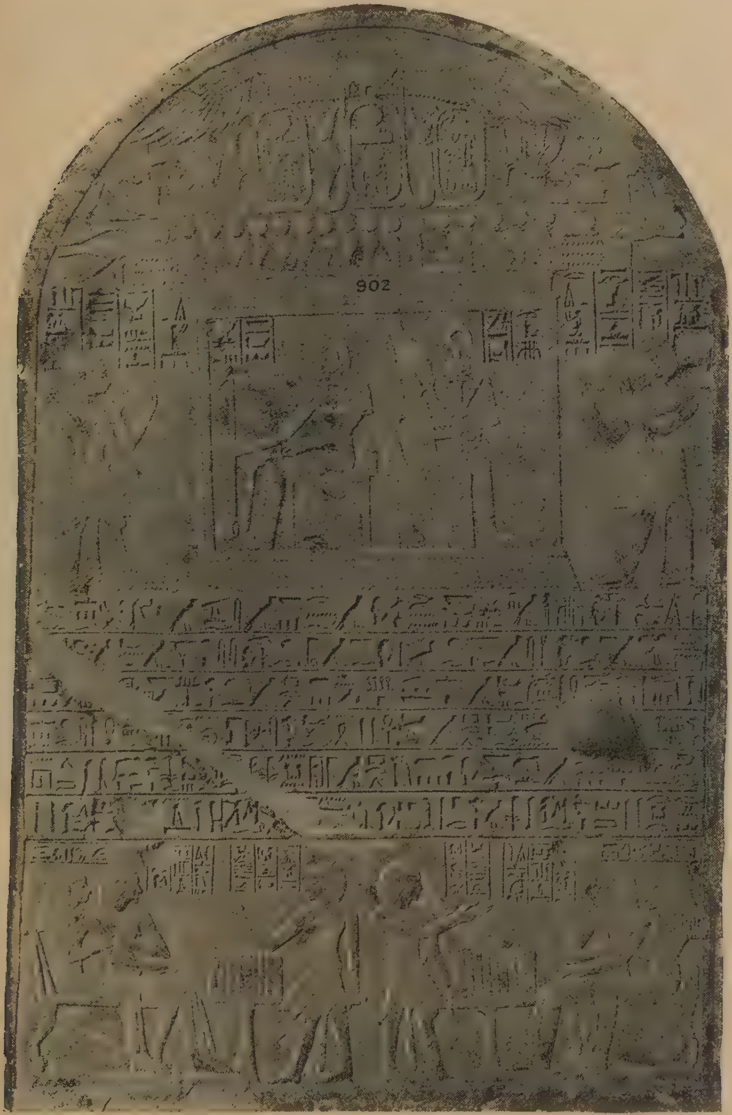
[1] Tell al-Amarna Tablet at Berlin, No. 24.

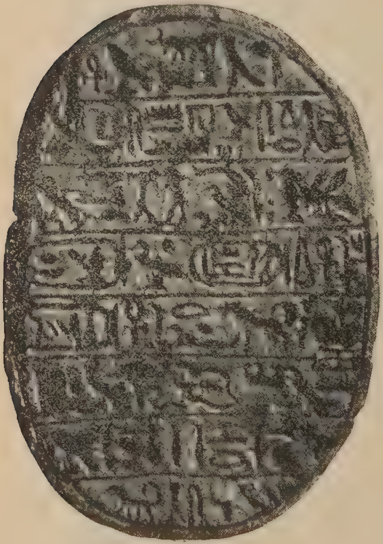


184. Sepulchral stele of Ȧmenḥetep, a member of the body-guard of Tuthmosis IV, *c.* 1420 B.C.

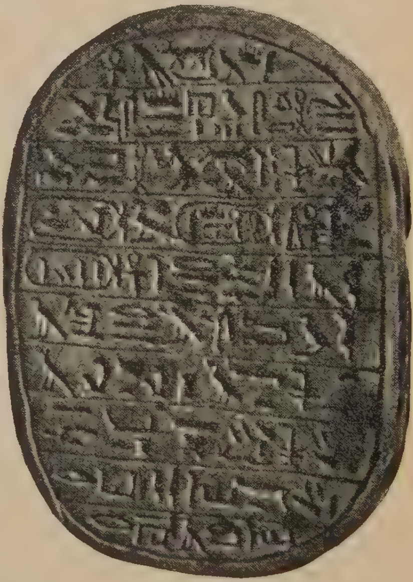
[Bay 11, No. 902.]

very probably half Mitannian. The royal family and nobles of Mitanni seem to have been of Indo-Aryan blood, judging by their language; the common folk used some form of Caucasian speech, akin neither to Aryan nor to Semitic. Àmenḥetep III had then Aryan blood, and one might expect from the mixture the unusual developments that followed.

In the fifth year of his reign he marched into the Sūdān and crushed a rebellion. He subsequently built a magnificent temple there, near the modern village of Ṣulb (Soleb), which he dedicated to himself as the god of the Sūdān. He made many expeditions of a peaceful nature into Western Asia, which was till the end of his reign prostrate beneath the feet of Egypt, and whilst there he enjoyed lion-hunting on a large scale; on the large scarabs exhibited in Table-case B, Fourth Egyptian Room, he states that he shot with his own hand wild bulls in the desert and one hundred and two fierce lions during the first ten years of his reign (Fig. 185). His frequent visits to Western Asia enabled him to continue the friendly personal relation with the kings and rulers which his father inaugurated; and



185. Scarab of Àmenḥetep III, recording the slaughter of 102 lions by the king, in the first ten years of his reign. [No. 12520.]



186. Scarab of Àmenḥetep III, recording the names of the parents of Queen Teie. [No. 29437.]

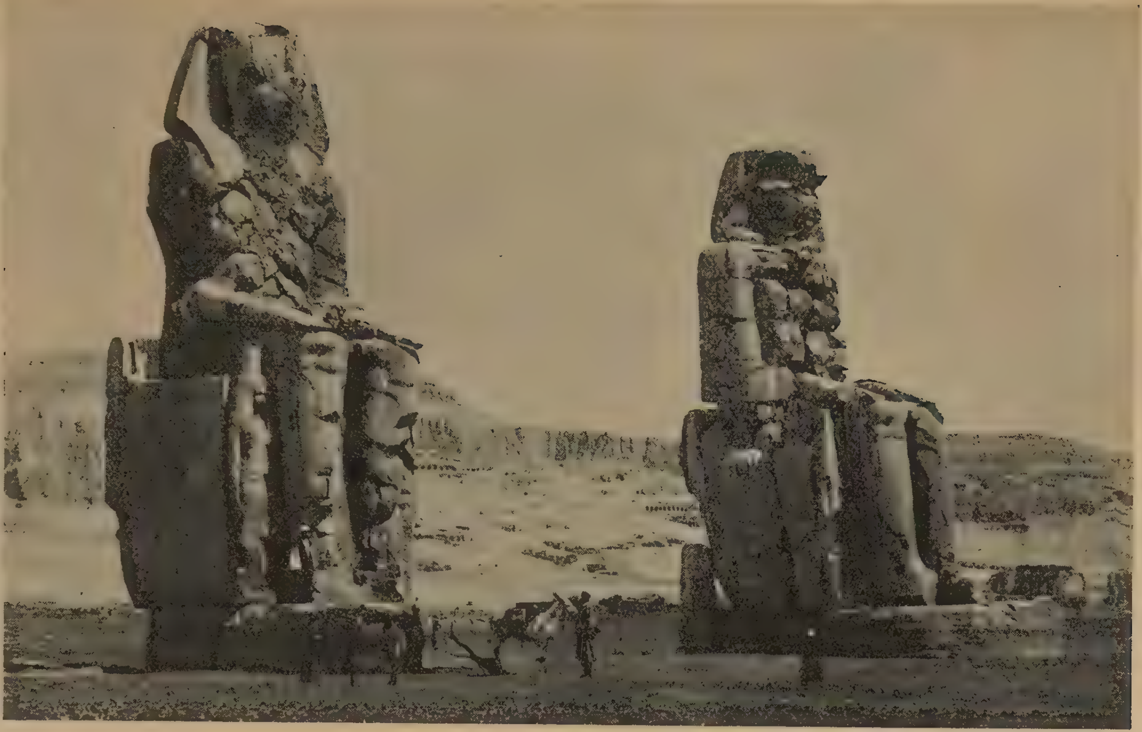
he married several of their daughters, *e.g.* a daughter of Kadashman-Enlil, king of Karduniyash (Babylonia); a daughter of Shutarna, king of Mitanni; and a daughter of Dushratta, king of Mitanni. He also married a sister of Dushratta called Gilukhipa, who arrived in Egypt with three hundred and seventeen of her principal women, and is commemorated on a large scarab. The greatest and best beloved of his wives, however, was **Tii, Taya** or **Teie.** Judging by the appearance of the mummies of her father, Iuia and her mother Thuiu, which are in the Cairo Museum, it seems that the former was not an Egyptian, but a native of some part of the Eastern Desert, of Ababdeh or Bishari race, while the latter was a native Egyptian woman (Fig. 186). Their daughter Teie seems to have been a person of character like her husband. It was inevitable that their children should be unusual.

187. The Temple of Luxor, built by Åmenḥetep III and Tūt-ʿankh-Åmon, 1400–1360 B.C.

During his reign the king showed a strong tendency to favour the religious heresy, of Heliopolitan origin, which inculcated the monotheistic worship of the Sun's Disk, or rather of the deity behind the Disk, where glory shone through it. This "wisdom of the Egyptians" of On was certainly accepted by Åmenḥetep III and Teie, and in it their son Åmenḥetep (later Akhenaten) the arch-heretic was brought up. During the life of Åmenḥetep III, however, the other gods were also officially worshipped by the royal family; after his death the son broke away and prescribed the old religion. There can be no doubt that their foreign blood rendered apostasy from the national religion easier for them than it was for ordinary mortals who were neither kings nor half-foreigners. Characteristic of Ȧmenḥetep III was his devotion to the abstract Maʿat, "Law," "Right," "Justice," or "Truth," who now becomes a more real goddess than before. She appears in the royal prenomen and the king always markedly in his inscriptions lays stress on "Truth," almost in the style of a Darius denouncing "the Lie" (*druj*). Was this an Aryan trait from Mitanni?

The reign of Ȧmenḥetep III was long and prosperous, and his kingdom extended from the city of Nī, on the Euphrates, to Karei, in the Sūdān. Towards the end of his reign, however, revolt, instigated by the Hittites broke out in Syria (*c.* 1380 B.C.). The king's building operations were on a very large scale, and extended from one end of Egypt and Nubia to the other. From his temple to the goddess Mut at Karnak come the series of statues of Sekhmet, the fire-goddess, exhibited in the Northern Egyptian Gallery. The temple of Luxor (Fig. 187) was largely built by him. On the west bank he erected a great temple, the Memnonium (which was pulled down, probably by Rameses II), and in front of it set up two huge statues of himself which are generally known as the Colossi of Memnon (Fig. 188). The northern statue was said, in Roman times, to emit from a crack a sweet, sad note daily at sunrise, and for this reason was known as the "vocal statue of Memnon"; the sound, first heard after an earthquake which wrecked the statue in 27 B.C., was never heard after it was repaired by the Emperor Septimius Severus (A.D. 193-211). The sound was caused presumably by the sudden passage of warm air through the cracks and cavities in the wrecked statue and naturally ceased when they were closed; like the creaks and groans of a hot-water pipe in contraction or expansion. Ȧmenḥetep III also built a temple at al-Kāb, and at Saddēnga in the Sūdān he built one in honour of his wife Teie, who was probably worshipped there, as the king himself was worshipped in his temple at Sulb, which has already been mentioned.

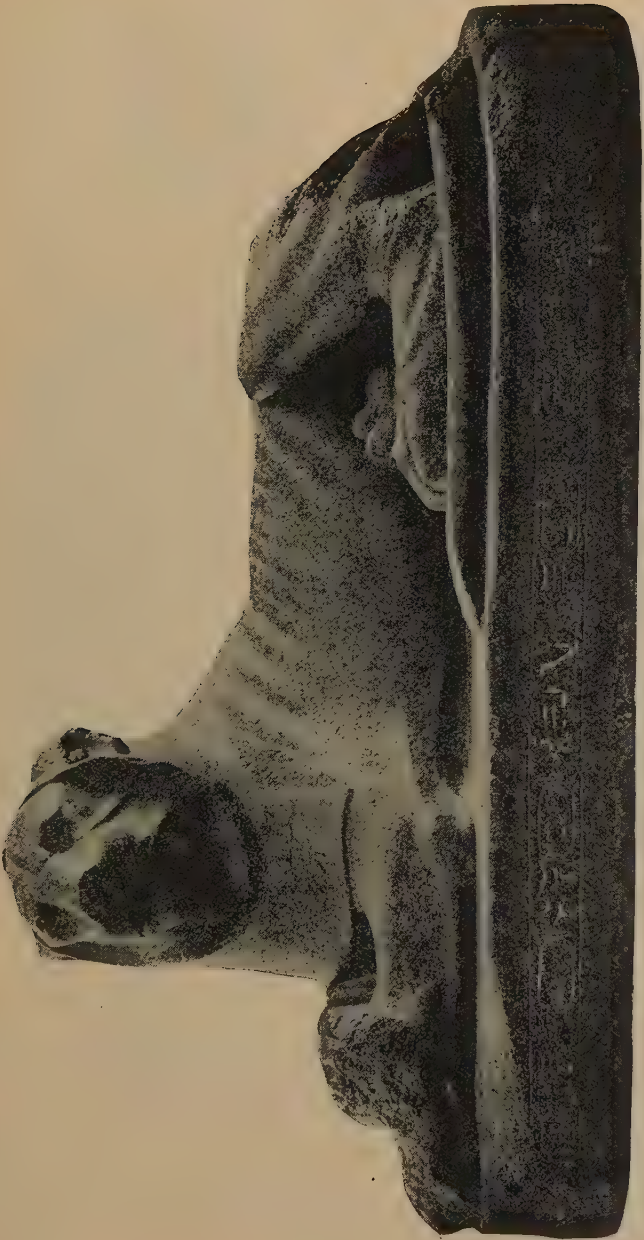
The monuments of this reign in the British Museum are numerous. In the Fifth Egyptian Room, Case 213, is exhibited the remarkable stele from al-Amarna (Fig. 189), given by the Egypt Exploration Fund, with a very unconventional portrait of Ȧmenḥetep III, seated, with his legs crossed. Behind him is Queen Teie, whose face is unluckily badly damaged (No. 57399). Of special interest are the two magnificent red



188. The statues of Ȧmenḥetep III, 1400 B.C., commonly known as "The Colossi." The statue on the right is the famous "Colossus of Memnon," from which a sound was said to issue at dawn.

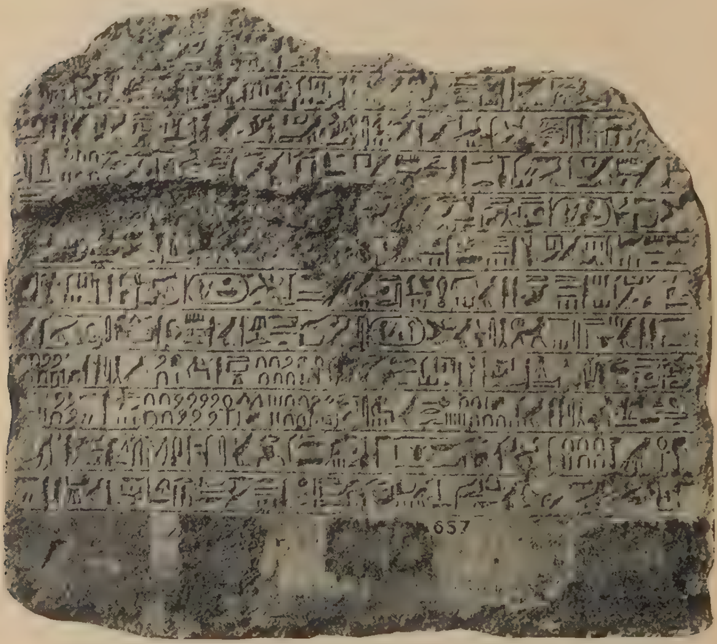
granite lions Nos. 1 and 2, which were found in the ruins of a temple at Gebel Barkal, at the foot of the Fourth Cataract. Both date from the reign of Ȧmenhetep III, and were made by him for the temple of Ṣulb; but No. 2 was, according to the inscription, repaired by Tūt-ʿankh-Ȧmon, the king's younger son, who "renewed the monuments of his father Ȧmenḥetep" when king (Fig. 190). The name of a late Nubian king, Ȧmen-Ȧsru, is found on each lion, and it is possible that he may have brought both lions to Napata from Ṣulb, and placed them in his own temple. They are the two finest examples of Egyptian sculpture of this period in the Museum, and probably in the world. Note also: 1. A tablet inscribed with an account of the crushing of the revolt in Nubia in the fifth year of his reign, set up by Meri-mes, governor of the Sūdān (Bay 6, No. 657, Fig. 191). 2. Two colossal seated statues of the king

189. Painted stele of Ȧmenḥetep III and Queen Teie.
Amarna. [No. 57399.]



190. Granite lion of Ȧmenḥetep III repaired by Tūt-ʿankh-Ȧmon, about 1360 B.C.
[Northern Egyptian Gallery, Bay 10, No. 2.]

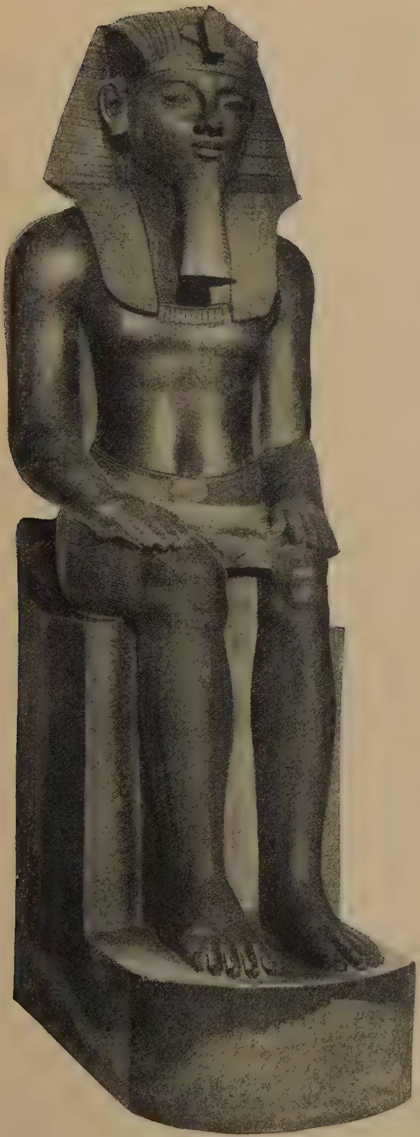
(Fig. 192) from the Memnonium (Bay 8, No. 4; Bay 9, No. 5). 3. Upper portion of a colossal statue (Bay 6, No. 3), and two heads from colossal sandstone statues of the king (Bay 4, No. 6; Bay 5, No. 7). 4. Head from the granite sarcophagus of the king (Central Saloon, No. 140). 5. Grey granite column from a temple built by him at Memphis (?). It was repaired by Meneptah under the XIXth dynasty, and later on Setnekht inscribed his cartouches upon it (Bay 7, No. 64). The monuments of his officials are also numerous. The most interesting are: Granite coffin of Meri-mes, governor of the Sūdān (Bay 12, No. 1001); stele of Ȧmonemḥet Sururu, a high official (Bay 7, No. 123), seated figure of Kamase, a king's messenger (Bay 5, No. 1210); a slab, with cornice, from the tomb of Pi-ȧri, an overseer of the granaries of Ȧmon-Raʿ at Thebes (Bay 10, No. 1182); stele of Ȧpui, a master of transport (Bay 11, No. 365); painted statue of Pa-ser, an Erpaʿ, from Dair al-Baḥri (Bay 13, No. 687); granite statue of Ȧmenḥetep, an Erpaʿ, from Bubastis (Bay 12,



191. Stele recording an expedition into the Sūdān by Ȧmenḥetep III, about 1400 B.C.

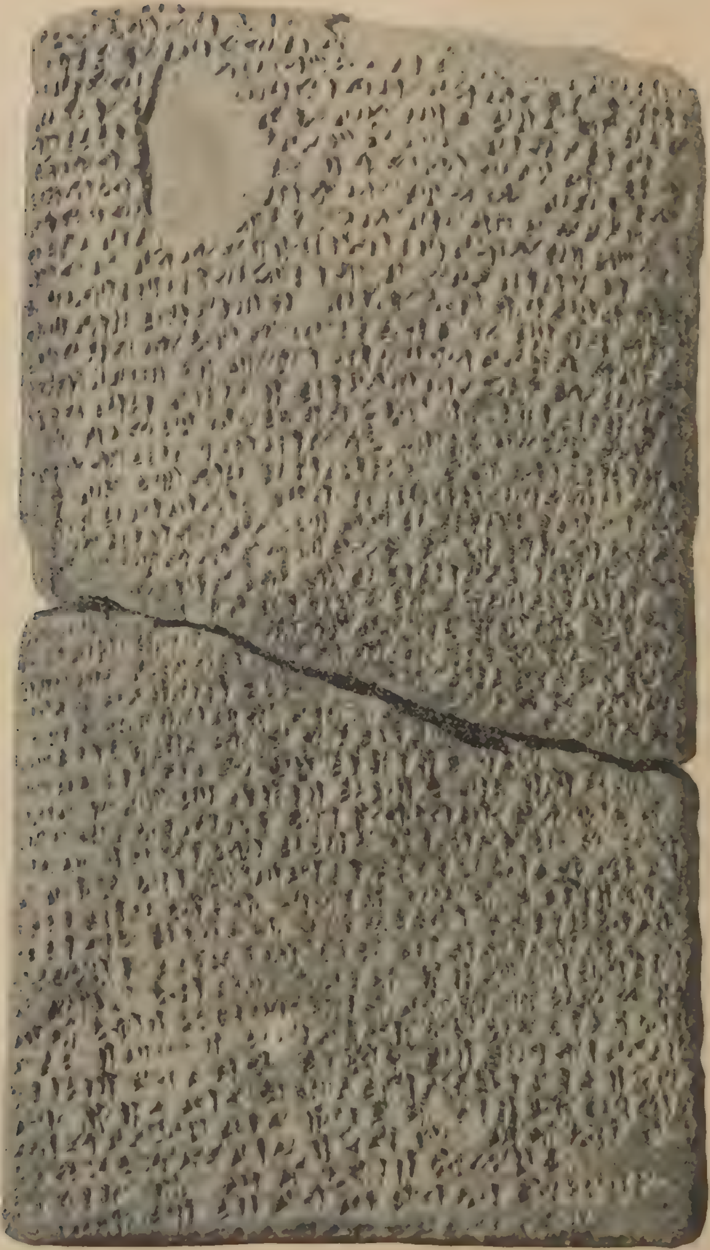
[Bay 6, No. 657.]

No. 1068), etc. No. 103 is the lower part of a squatting figure of Åmenḥetep, son of Ḥapu, the minister of Åmenḥetep III and the architect who built the Memnonium and set up the Colossi and probably built Ṣulb and set up the lions too. He was afterwards regarded with great veneration and finally, in Roman times, became a local god, by confusion with Åmenḥetep I and the god Åmon called Amenōthēs son of Paäpis, a sort of local Theban Osiris. There are splendid contemporary portraits of him in the Cairo Museum. Stele No. 138 (Bay 10) is a later (Ptolemaïc) copy, written in hieratic, of the deed of endowment of the funerary chapel of Åmenḥetep, the son of Ḥapu, dated in the thirty-first year of the reign of Åmenḥetep III. In the Egyptian Gallery, Bay 10, No. 324, is a stele, dedicated by Ptahmaᶜi, which has simultaneous prayers to both the Åten and Raᶜ. Among smaller objects inscribed with the names of Åmenḥetep III and Queen Teie may be noted the bronze *menȧt* amulet, stamp, vase, brick, stibium pot, scarabs, etc., which are



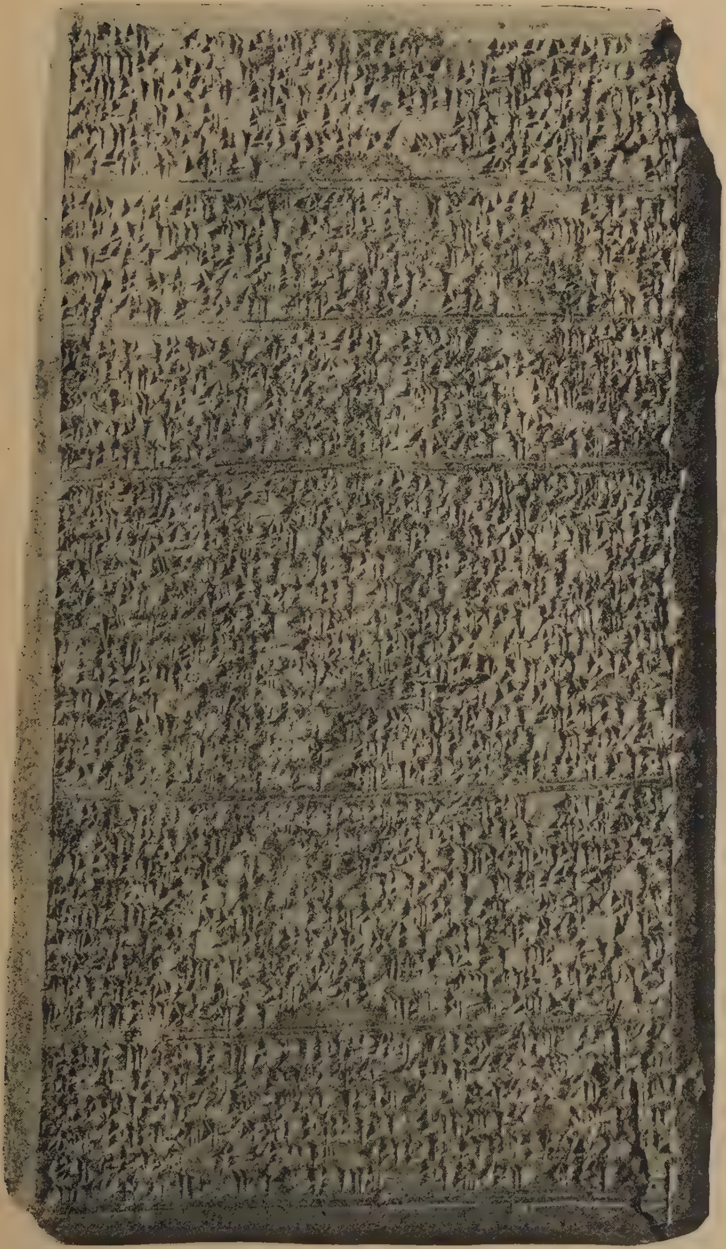
192. Colossal seated statue of Åmenḥetep III, 1400 B.C.

[Northern Egyptian Gallery, Bay 8, No. 4.]



193. Letter from Ȧmenhetep III, king of Egypt, to Kadashman-Enlil, king of Karduniyash.

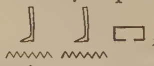
No. 1, Table-case F, Babylonian and Assyrian Room.]



194. Letter from Dushratta, king of Mitanni, to Ȧmenḥetep III, king of Egypt. [No. 8, Table-case F, Babylonian and Assyrian Room.]

exhibited in the Third and Fourth Egyptian Rooms, and the remarkable *ex-libris* plaque of the king and queen (Wall-case 223, No. 22878) that, like the remarkable red jasper group of a lion and bull fighting (No. 22866; Case F, Fifth Egyptian Room), was found with the Tell al-ʿAmarna tablets. In Case 166, Fourth Egyptian Room, is a great alabaster vase from the king's tomb (No. 29479). Ushabtis or funerary figures: Nos. 37579, 54398 (Fourth Egyptian Room).

Of the greatest importance for the history of this reign are the Tell al-ʿAmarna Tablets, a selection of which is exhibited in Table-case F in the Babylonian Room. They consist of a series of letters and despatches, etc., written chiefly to Ȧmenḥetep III and his son Ȧmenḥetep IV (Akhenaten), by kings and governors of countries, provinces, and towns in Western Asia. Nearly all are written in a Semitic dialect, and in the cuneiform character. They were found in a chamber to the east of the palace of Ȧmenḥetep IV, in the city of Akhet-Aten, in the modern district known as al-ʿAmarna, near Ḥagg Qandīl. Among the royal letters in the British Museum are: Draft of a letter from Ȧmenḥetep III to Kadashman-Enlil, king of Karduniyash (Babylonia) (No. 29784); a letter from Kadashman-Enlil to Ȧmenḥetep III (No. 29787); letters from Dushratta, king of Mitanni, to Ȧmenḥetep III (Nos. 29792, 29791); letter from Burraburiyash, king of Karaduniyash, to Ȧmenḥetep IV (No. 29785); letter from Dushratta to Teie, Queen of Egypt (No. 29794); etc.[1] (Figs. 193, 194).

**Nafer-kheperu-Raʿ** (in Babylonian, Napkhururīya) **Uaʿ-n-Raʿ Ȧmenḥetep IV** (**Akhenȧten** or **Ikhnaton**) (1380–1362 B.C.) was the son of Ȧmenḥetep III and Queen Teie, and reigned about 20 years. In his youth he became a warm devotee of the god Ȧten, whose visible symbol was the solar disk, and, unlike his father, totally rejected the cult of Ȧmon, or Ȧmon-Raʿ, the king of the gods. He was associated on the throne with his father towards the end of the reign of Ȧmenḥetep III, who, we know from his mummy, was ailing in his later years. During the first few years of his reign, Ȧmenḥetep IV lived at Thebes, and built there a Benben , or shrine, dedicated to Harmachis, who was a form of the sun-god but of Heliopolitan, not Theban, rites; and it seems that this was regarded by the priests with disfavour. The pretensions of the priests of Ȧmon were unbearable to him, and he therefore decided to leave Thebes and build a royal capital elsewhere. The site chosen by him was on the east bank of the Nile, near the modern village of Ḥagg Qandīl. There he built a temple to Åten, a palace for himself, and houses for his officials. As the new capital grew, so the enmity between the king and the priests of

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[1] See *The Tell al-ʿAmarna Tablets in the British Museum*, Autotype plates, 1892, 8vo, price 28*s.*; and see the *Guide to the Babylonian and Assyrian Collections*, Third Edition, 1922, pp. 122 ff.

195. Åkhenåten (Åmenḥetep IV).
[No. 24431.]

Åmon increased. This can hardly be wondered at, for he caused the name and representations of the god to be obliterated from the monuments. Having moved to his new city, which he called Akhet-Åten (" Horizon of the Disk "), he abandoned his name of Åmenḥetep, because it contained the name of the god he despised, and adopted the new name of Akh-en-Åten or Ikh-n-Aton, *i.e.* the " Blessed of the Disk." In his new capital he established a new form of the ancient cult of Åten, as he understood it, in the temple Ḥet-Benben. Incense was burnt on the altars, offerings of all kinds were made, but no bloody sacrifices were offered up ; on certain occasions the king himself officiated. The followers of Åten declared that their god was almighty, and that he was the sole creator of the universe ; they ascribed to him a monotheistic character, or oneness, which denied the existence of any other god. Their god was " One Alone," and different in nature from any of the other gods of Egypt. It was the intolerance of Akhenaten himself that made him hated, not only by the priests of Åmon-Raʿ at Thebes, but by the whole nation, which execrated him after his death as " that great Criminal of Akhet-aten."

The palace and houses of the new city were beautiful, and were richly decorated. Art developed in a new direction, and was characterized by a freedom and a naturalism which are never met with, before or after, in Egyptian history. It sanctioned the use of new colours and new designs. The reliefs and pictures of the king prove that his features were unusual in character. He had a high, narrow, receding forehead, a large aquiline nose, a thin mouth, projecting chin, a slender neck, rounded chest, and his figure came in many respects to resemble that of a woman (see Wall-case 213, Fifth Egyptian Room, No. 24431 ; Fig. 195). He was probably a pathological subject, hyper-nervous, and with an irritable brain that made him a genius, while at the same time his body degenerated. It is more than probable that he died mad. But characteristic of him and of his love of " Right " and " Truth " which he inherited from his father, was the fact that he rigidly had himself portrayed exactly as he was. From his earliest portraits we know that he was not originally ill-favoured. He has in them the features of a nervous horse. Ten years later he is a hideous caricature. His queen Nefretiti, in reality, as we know from her portrait at Cairo (cast in the Fifth Egyptian Room), a good-looking woman, and his daughters (he had no son) were made by an absurd flattery to look almost as grotesque as he ; it was court fashion to admire the royal ugliness and imitate it. Yet, in spite of his ailing body, Akhenaten had the mental beauty and the vision of a great poet, as his famous Hymn to the Sun (*see* p. 89), said to be his own composition, shews. And like most poets and other men of genius, he had no practical capacity. Whilst the king was playing the priest in his new city, and making arrangements for building shrines to Åten in the Sūdān, his Asiatic Empire was breaking up. The Tell al-ʿAmarna letters show how rapidly the desert tribes began to harass the Egyptian garrisons in Syria and Palestine, and to hem them in. Akhenaten made no attempt to maintain his authority in Asia, or to keep what his fathers had won in battle, and there is no record of any military expedition during his reign. Shortly after his death Egypt had lost her Asiatic Empire, his new city was destroyed, the cult of Åten died out, and the shrine of Harmachis which he built at Thebes was pulled down, and the stones rebuilt into the temple of Åmon. Åmon and his priests had prevailed.

196. Smenkhkaraʿ(?)
[No. 26810.] [Fourth Egyptian Room, Case 214.]

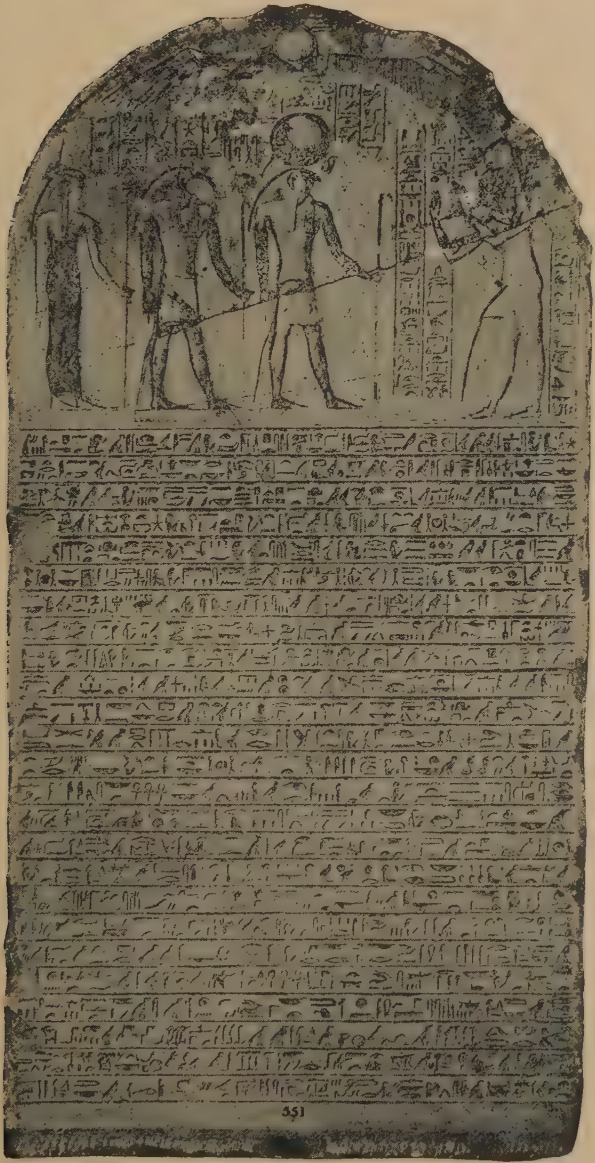
Among the monuments of this reign in the British Museum may be mentioned: 1. Base of a statue, inscribed with the names and titles of Akhenaten; his cartouche as Åmenḥetep IV has been mutilated (Bay 13, No. 1000). 2. Base of a statue inscribed with the names of Akhenaten and his wife, who was probably also his sister, Nefretiti (Bay 12, No. 880). 3. Headless painted sandstone figure of Nefretiti (Bay 12, No. 935). 4. Part of a portrait-head of Akhenaten (No. 13366), Fifth Egyptian Room, Case 213. 5. Fragment of relief with portrait-figure of Akhenaten seated on a chair (No. 24431 ; Fig. 195) ; *ibid.* 6. Portrait-head in relief of a young noble with rings round his neck (No. 52943 ; Fig. 91) ; *ibid.* 7. Relief from a tomb ; blindfolded men bending down (No. 47988 ; Fig. 90). 8. Stone manger from al-Amarna with admirable reliefs of oxen (No. 57395) ; all *ibid.* Several casts and photographs of the magnificent series of portraits and masks from al-Amarna at Berlin are also exhibited. The Tell al-Amarna letters addressed to Akhenaten are in Table-case F in the Babylonian Room ; the scarabs, rings, etc., in Table-case B, Fourth Egyptian Room, and D, Fifth Egyptian Room ; and a fine porcelain throw-stick (No. 34213 ; Fig. 46) in Wall-case 223, in the Fifth Egyptian Room, originally in the king's tomb.

Akhenaten's successor, **Smenkhkaraʿ** (Fig. 196), was soon displaced by the heretic's younger brother, **Tūt-ʿankh-aten,** who had married his niece, Akhenaten's daughter (*c.* 1360 B.C.).

**Neb-kheperu-Raʿ** (Bibkhururīya in Babylonian), **Tūt-ʿankh-Ȧmon** (" Living Image of Amon ") ascended the throne as Tūt-ʿankh-ȧten (" Living Image of the Disk "). He was quite a young boy, having been possibly a posthumous son of Ȧmenḥetep III, but was already married to his niece. During his short reign Egypt reverted officially to the worship of Ȧmon-Raʿ and the other gods, and his name became Tūt-ʿankh-Ȧmon. At his death he was buried in the small tomb discovered by the late Lord Carnarvon and Mr. Howard Carter, which was found almost intact and full of a marvellous treasure of objects of art and use of all kinds, now in the Cairo Museum. His coffins were of gold (*see* photograph, given by Mr. Carter, in the First Egyptian Room).

The last kings of this dynasty were **Eyi** or **Ȧi** and **Djeser-kheperuraʿ Ḥor-em-ḥeb (Harmahabi)** ; (*Armais) the first of these married a member of the family of Ȧmenḥetep IV.

In the British Museum are preserved the stibium tubes of Tūt-ʿankh-Ȧmon and his wife Queen ʿAnkh-s-en-Ȧmon (Wall-case 201, Sixth Egyptian Room, Nos. 2573, 27376) ; the copper bowl of Tūt-ʿankh-Ȧmon (No. 43040 ; Fourth Egyptian Room, Case D) ; the stele of Thuthu, a steward of Ȧi (Bay 12, No. 211) ; the stele and two door-jambs from the tomb erected at Ṣaqqārah for Ḥoremḥeb before he was king (he was governor of the North under Akhenaten) (Bay 8, Nos. 550–552, Fig. 195) ; the granite statue of Ḥoremḥeb (Bay 13, No. 75) ; and the group of him with the god Min (Bay 12, No. 21).



197. Sepulchral stele of Ḥoremḥeb, afterwards king.
[Bay 8, No. 551.] XVIII dynasty.

The statues, stelae, etc., of the late XVIIIth dynasty are numerous, and many of them are of great interest as illustrating the perfection to which art attained under the patronage of wealthy kings and the priests of Åmon. Among them, besides those already mentioned, may be noted the following: stele of Nefer-renpit, sculptured with a scene representing the ceremony of Opening the Mouth (Bay 8, No. 803); stele of Ṭhutmase, captain of the guard of the city gate of Memphis (Bay 8, No. 155); stele of Neb-Raʿ, on which are sculptured four eyes and two ears with the idea of appealing to the all-seeing and all-hearing Åmon (Bay 9, No. 276); stele of Ḥor and Sutui, twin brothers, architects and clerks of the works at Thebes early in the XVIIIth dynasty (Bay 9, No. 826); stele of Pashedi inscribed with praises of the Syrian god Reshpu (Bay 10, No. 264); stele of Qaḥa, burning incense before the Ram of Åmon (Bay 10, No. 291); stele of Maʿḥu, keeper of the king's bow (Bay 10, No. 307); stele of Ineni, "barge-builder of the gods" (Bay 11, No. 1332); stele of Sebek-ḥetep, scribe of the wine-cellar (Bay 12, No. 1368; Fig. 45) sepulchral monument of Thuthu, with pyramidal top and libation basin attached (Bay 13, No. 301); granite figure of Sen-nefer, a high court official (Central Saloon, No. 48); painted shrine of Åni, keeper of Åmon's gardens (Bay 18, No. 467), etc. To the period of the XVIIIth dynasty (time of Tuthmosis IV?) may probably be attributed the seated statues of a priest, or high administrative official, and his wife in Bay 18, No. 36 (Fig. 41). This monument is undoubtedly one of the most beautiful examples of Egyptian sculpture in the British Museum.

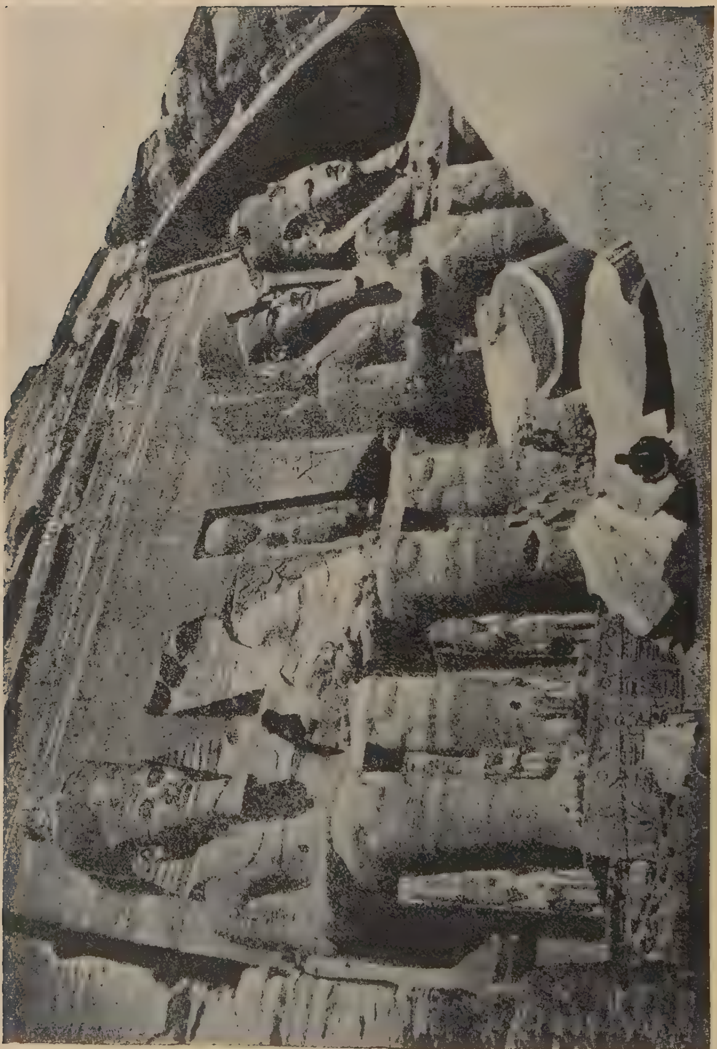
## Nineteenth Dynasty. Thebans.

*About* 1321–1205 B.C.

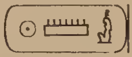
**Men-peḥti-Raʿ Raʿmasesu** or **Ramesses (Rameses) I** (*Menophres) (1321–1320 B.C.), the first king of this dynasty, appears to have ascended the throne when he was an elderly man. He was probably a companion of Ḥoremḥeb during his long viceroyalty of the North, to whom the kingdom was bequeathed by the latter. His family, though the kings of the XIXth dynasty are called Thebans, was certainly Northern, from the Delta, and of Semitic extraction: in all probability it was descended from Hyksos chiefs, as its special devotion to the god Set (=Sutekh) would shew. On his accession Rameses I made an attempt to enter into friendly relations with Supiluliu, the great king of the Kheta, Ḥatti, or Hittites. Monuments of his reign are few (see the scarabs inscribed with his name in Table-case D in the Fourth Egyptian Room).

The early years of the reign of **Men-maʿat-Raʿ** (Mimmurīya of the Babylonians), **Seti I** (*Sethōs) (*c.* 1320–1301 B.C.), the son and successor of Rameses I, were spent in fighting. In Asia he advanced to the city of Kadesh, on the Orontes, and conquered it, thus restoring the dominion of Egypt in Asia, which Akhenaten had lost. He returned to Egypt laden with spoil, including cedar wood from Lebanon for making a new barge for Åmon-Raʿ at Thebes. He made raids in the Sūdān, and forced the natives to assist him in reworking the old gold mines and opening up new ones. He began to build a great temple at Abydos, but did not live to finish it; the walls and pillars are ornamented with religious scenes and figures of the gods, and the sculptures and reliefs are among the most beautiful in Egypt, delicately executed in very fine white limestone. In one of the corridors is the famous King List, or Tablet of Abydos, which contains the names of 76 kings, the first name being that of Meni or Menes. At Karnak he began the great Hypostyle Hall or Hall of Columns (*see* Fig. 82); at Qūrnah (Thebes) he finished the temple begun by his father Rameses I; and he built himself a splendid tomb in the Valley of the Tombs of the Kings (Fig. 139). From this tomb came his magnificent alabaster sarcophagus which is now preserved in Sir John Soane's Museum in Lincoln's Inn Fields, London. His mummy is at Cairo. Among the monuments of his reign in the British Museum are: a wooden Ka-figure of the king found

198. Wooden statue of Seti I, 1320. B.C.
[Central Saloon, No. 854.]



199. Front of the rock-hewn temple built at Abū Simbel by Rameses II, about 1270 B.C.

in a chamber in his tomb (Central Saloon, No. 854, Fig. 198); three painted slabs from his tomb (Central Saloon, Nos. 855–6, 884); and a grey granite clamp from a wall in his temple at Abydos, inscribed with his prenomen  (Bay 18, No. 1375). Among smaller objects may be noted the scarabs, glazed vase (No. 32637), and ushabti-figures of the king exhibited in the Fourth (Case 140) and Fifth Egyptian Rooms (Case 224). A stele set up by him at Wādī Ḥalfah in the first year of his reign is in the Egyptian Gallery, Bay 13 (No. 1189), and the stele of Rumaʿ, a scribe and priest in his temple at Abydos, is in Bay 11 (No. 146). The beautifully illustrated Papyrus of Ḥunefer was written in this reign (No. 9901).

**Uasr-Maʿat-Raʿ Satep-en-Raʿ Raʿmasesu Me(r)i-Amān** (in Babylonian, Uashmuarīya Satepuarīya Rīyamāsesa Maiamāna, which is, no doubt, a close approximation to the real pronunciation), **Ramessu,** or **Rameses II,** the Osymandyas of Diodorus, and in part the Sesostris of other Greek writers, the son of Seti I, was associated with his father in the rule of the kingdom at an early age; he was probably between 20 and 30 years old when he became sole king of Egypt. He reigned 67 years (*c.* 1301–1234 B.C.), and died aged about 100 years. He married many wives, among them being some of his own near relatives, and was the father of about 111 sons and 51 daughters. During the first two or three years of his reign he made war on the tribes of the Sūdān, and his victories over them were commemorated by the rock-hewn temple at Bait al-Walī, near Kalābshah. Reproductions in plaster of the scenes of the paying of tribute to him are exhibited on the North and South walls of the Fourth Egyptian Room. In the fourth year of his reign Rameses was fighting in Syria, and so began the series of battles with the Hittites and their allies which lasted for fifteen or sixteen years. The most important among the long series of battles was the Egyptian attack on Kadesh, on the Orontes; it was temporarily successful, but it cost Rameses dear. During the struggle, Rameses had charged among the enemy far ahead of his troops, who had either been killed or had run away. When the king realized his position, he found that he was surrounded by the foe, and was in the greatest danger of being slain. Undaunted, however, he girded on his armour, and in the strength of the gods Menthu and Baal, he turned on his foes, and cut his way through them, slaying large numbers as he escaped from their midst. "I was," said the king, "by myself, for my soldiers "and my horsemen had forsaken me, and not one of them was "bold enough to come to my aid." This episode was treated in a highly poetical manner in a composition generally known as the Poem of Pentauēret. (As a matter of fact, Pentauēret was not the author, but merely the scribe who made the fullest copy of the work known, namely, that in the British Museum, Papyrus Sallier III). In the end neither side was victorious, and finally (*c.* 1279 B.C.) Rameses was obliged to make a treaty with the prince of the Hittites, in which it was agreed that Egypt was not to invade Hittite territory, and that the Hittites were not to invade Egypt. The Hittites admitted the sovereignty of Rameses over all territory south of the Nahr al-Kalb, or Dog River, near Bērūt, in Syria, and the region north of it was to be Hittite territory for ever. The treaty is remarkable for the "modernity" of its diplomatic phraseology and for its mutual extradition clauses. Thirteen years after the conclusion of the treaty with the Hittites, *i.e.* in the thirty-fourth year of his reign (1266 B.C.), Rameses II married the daughter of Khattusilis, the prince of the Kheta; her Egyptian name was Uēret-maʿa-neferu-Raʿ ("Great One who sees the beauties of Raʿ").

200. Façade of the Ramesseum in Western Thebes.
About 1270 B.C.

Rameses was a considerable builder and even greater appropriator of other kings' buildings. His name is found everywhere on monuments and buildings in Egypt, and he frequently usurped the works of his predecessors and inscribed his own name on statues, etc., which he did not have made. The smallest repair of a sanctuary was sufficient excuse for him to have his name inscribed on pillars, architraves, door-jambs, and every prominent part of the building. His greatest works

201. Upper portions of a colossal statue of Rameses II, 1250 B.C. [Central Saloon, No. 19.]

were: 1. The rock-hewn temple of Abū Simbel, dedicated to Ȧmon, Raʿ-Harmachis and Ptaḥ; its length is 185 feet, its height 90 feet, and the four colossal statues of the king in front of it, cut out of the rock, are each 60 feet high (Fig. 199). (Cast of one head in British Museum, Vestibule, No. 1071, over doorway.) In the large hall are eight square pillars, each 30 feet high, each with a colossal figure of Osiris, 17 feet high, standing against it. 2. The rock-hewn temple of Bait al-Wālī near Kalābshah. 3. The Ramesseum at Thebes, called by Diodorus the " Tomb of Osymandyas," and by Strabo the " Memnonium " (Fig. 200). The granite statue of the king which stood before the second pylon, where its broken remains still lie, was 60 feet high, and weighed about 900 tons. (It was probably overthrown by the earthquake of 27 B.C.) He completed the Hall of Columns at Karnak; added to the temple of Åmenḥetep III at Luxor; and set up several statues of himself and two granite obelisks, each about 80 feet high. In the Delta he rebuilt Tanis, which became a city of the first importance, and he built the city of Pithom ("The town of Tum"), which is now called Tell al-Maskhūṭah. He lived long enough to carry out every work of importance which he planned. He was not a great soldier like Tuthmosis III, or a magnificent emperor like Åmenḥetep III; and the power and territory of Egypt were not so great as in the days of those kings. Few of the works carried out by Rameses can be compared with those of the great kings of the XVIIIth dynasty in any respect. He is quite unworthy of the title " the Great," which used to be conferred on him by writers of the last century, when his real position in Egyptian history was not properly understood.

The relics of this reign in the British Museum are very numerous, and among them may be noted the following: Wooden Ka-figure of Rameses II, from his tomb at Thebes (Central Saloon, No. 882). Upper portion of a colossal granite statue of the king, which was originally painted red, and was one of a pair that stood in the Ramesseum in Western Thebes (see above); weight about 7 tons 5 cwt. (Central Saloon, No. 19, Fig. 201). Colossal statue, probably of an early king, usurped by Rameses II, on the shoulders and breast of which are cut the prenomen and name of Seti Mer-en-Ptaḥ (Central Saloon, No. 61). Statue of Rameses II from Elephantine (Bay 14, No. 67). Kneeling statue of Rameses II, holding before him a tablet of offerings (Bay 17, No. 96). Portion of a statue of Rameses II; on one side of the plinth is sculptured a figure of a favourite wife called Batau-ʿanth: from Sarābīt al-Khādim in the Peninsula of Sinai (Central Saloon, No. 697). With these should be compared the cast of the head of a colossal statue of the king which was set up before the temple of Ptaḥ at Memphis (Central Saloon, No. 858). The width of the face of the latter is 8 feet 9 inches, and the length from brow to chin is 9 feet 8 inches.

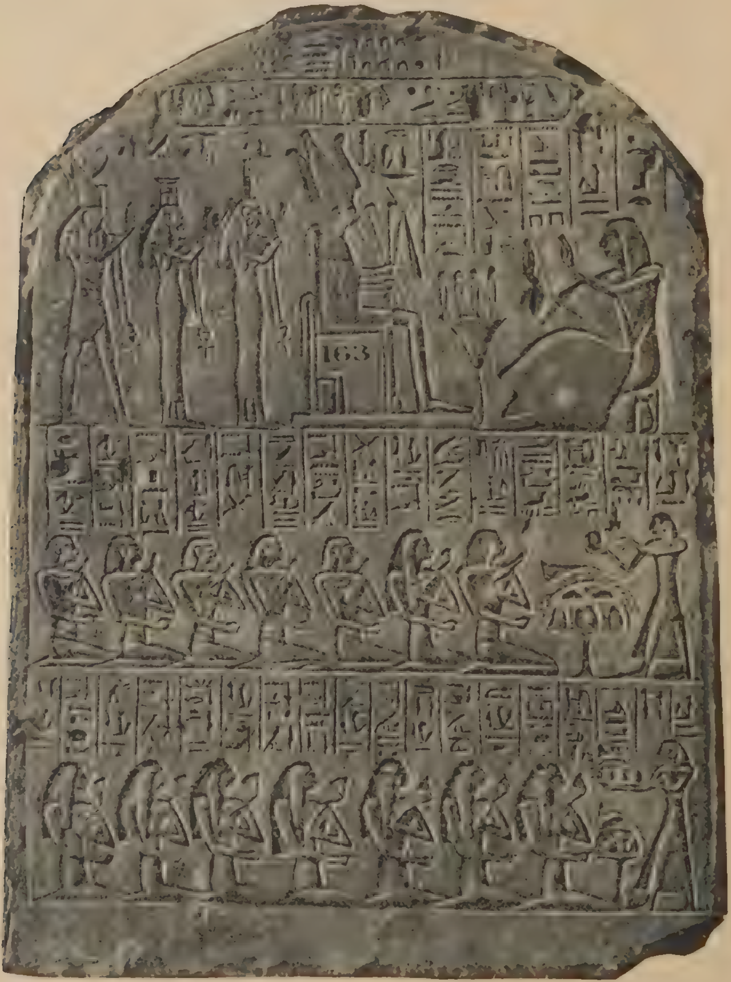
In connexion with the colossal statues of this period may be noted the upper portions of two statues of queens or goddesses, in the Central Saloon, Nos. 93 and 948. They were found by Belzoni at Abū Simbel, and most probably represent wives of Rameses II. From the temple built by Rameses at Abydos comes the Second Tablet of Abydos, a King List, which, when complete, contained the prenomens of 52 of his predecessors on the throne of Egypt (Bay 6, No. 117).

The granite columns Nos. 1065 and 1127 are quite likely both to be of the Old Kingdom, but the most ancient name cut upon them is that of Rameses II. The first is from the temple of Bubastis, and on it, in places, are seen also the names of Osorkon II; its total height is 20 feet 8 inches and its weight about 11 tons 5 cwt. The second is monolithic and is from the temple of Ḥershef, the Arsaphes of the Greeks, at Herakleopolis; in places the names of Meneptah have also been added. Its height is 17 feet 2 inches, and its weight about 6 tons 12 cwt.

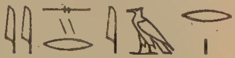
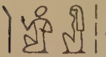
There are in the Museum several small objects bearing his name, *e.g.* the scarabs (Table-case B, Fourth Egyptian Room); gilded "fake" vases for eye-paint (Nos. 35273–5), in Wall-case 270, Sixth Egyptian Room, intended for funerary use only, and no doubt from his tomb; a scribe's palette (No. 5514, Table-case C, Fourth Egyptian Room); a beautiful glazed bowl, with decoration of lily-petals in natural colours, inscribed with the king's names and titles (No. 4796, Case 224, Fifth Egyptian Room); funerary figures Nos. 54337, 55020, Fourth Egyptian Room.

The statues and stelae of officials of Rameses II are numerous, and the inscriptions on them supply much information about the works and administration of the country. Thus we have: the statue of Paneḥsi, the scribe and director of the storehouse of gold from the Sūdān (Central Saloon, No. 1377); the kneeling figure of Paser, a Governor of the Sūdān (Central Saloon, No. 1376); the stele of Setau, another Governor of the Sūdān (Bay 17, No. 1055); the stele of Åmenḥetep, a king's messenger (Bay 19, No. 166); the stele of Ptaḥ-em-uia, keeper of the king's stables (Bay 20, No. 167); and the stelae of Bakaʿa and Neferḥōr, a scribe in the royal library, who died in the thirty-eighth and sixty-second years of the king's reign respectively (Bay 19, No. 164; Bay 20, No. 163). The inscribed statue of Khaʿ-em-Uaset (Bay 18, No. 947, Fig. 203), a son of Rameses II, is of great interest. Khaʿ-em-Uaset was a *Sem* priest in the temple of Ptaḥ of Memphis, and a man of great learning; in later days he was held in high repute as a magician. His death took place in the fifty-fifth year of the reign of his father (1246 B.C.). He reappears in popular wonder-tales in Roman times (*see* p. 69).

**Bai-en-Raʿ Hotepḥi(r)-Maʿat Mer-en-Ptaḥ**, or Menephthah (Meneptah) (*c.* 1234–1225 B.C.), was associated with his father in the rule of the kingdom for about twelve years before he became sole king. In the fifth year of his reign (1229 B.C.), Egypt was attacked by a confederation of tribes from Libya, and by certain peoples from the northern shores and islands

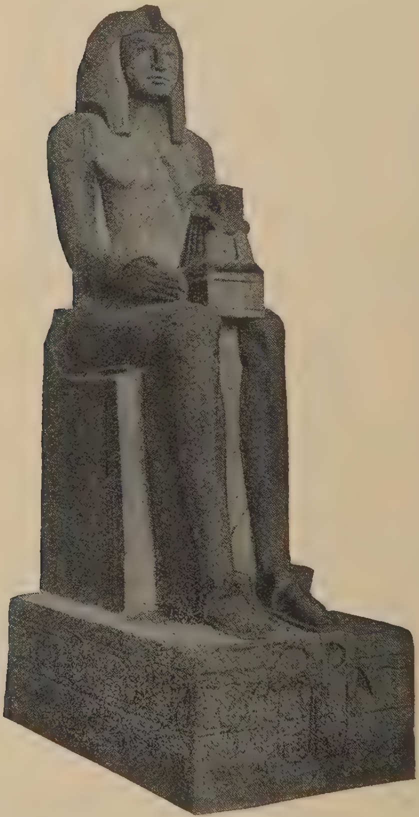


202. Sepulchral stele of Nefer-ḥōr, a scribe in the Library of Rameses II.
[Bay 20, No. 163.]

of the Mediterranean, among whom were included the Greek Achaians (*Akaiuasha*). Meneptah fortified his towns and collected an army, and in the fierce battle which followed at Piari in the Delta he was victorious. The Libyan king barely escaped with his life; but six of his brothers and sons and over 6,000 of his soldiers were slain, and 9,000 were taken prisoners. In the year of his victory he caused a Hymn of Triumph to be cut upon the back of a stele of Åmenḥetep III at Thebes, and among the peoples of Palestine whom he conquered are mentioned the Israelites,  . This is the oldest historical mention of Israel, which is then seen to have been, about 1230 B.C., a settled people of Palestine, subject to the Egyptian yoke, so that the Exodus cannot have taken place in the reign of Meneptah, as used to be thought. In any case, the identification of him with the Pharaoh of the Exodus or the Oppression is a pure theory, which is now known to be highly improbable. The Exodus probably took place three hundred years earlier (*see* p. 335). In any case, neither Aʿaḥmes (1580 B.C.) nor Meneptah were drowned in the Red Sea. The mummies of both are in the Cairo Museum. That of Meneptah shews that he was an old man, who died of calcification of the arteries, and no doubt in his bed. Like his father he caused his names to be cut on monuments which he had not made, *e.g.* the pillar of

203. Statue of Khaʿ-em-Uaset, son of Rameses II.
[Southern Egyptian Gallery, Bay 18, No. 947.]

Åmenḥetep III (No. 64), and a statue (No. 61) of his father. In the British Museum are a door-jamb from his temple at Memphis (No. 1469), and a limestone funerary figure, No. 54392 (Fourth Egyptian Room). The later kings of the dynasty were :—

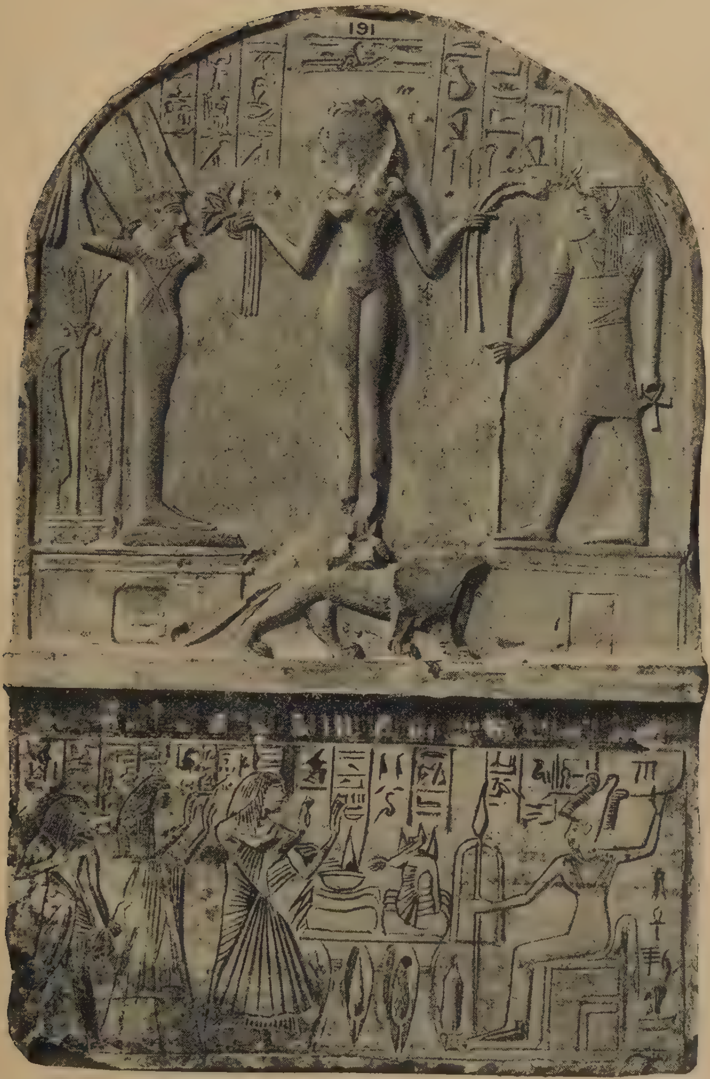


204. Statue of Seti II, Mer-en-Ptaḥ, king of Egypt, *c.* 1210 B.C., holding a shrine surmounted by a head of the ram of Åmon.

[Southern Egyptian Gallery, Bay 21, No. 26.]

1. **Amonmases** (*c.* 1225–1223 B.C.) ; 2. **Rameses Siptaḥ** (*c.* 1223–1215 B.C.), husband of the Queen Tausret, who seems to have reigned in her own right (his mummy shews that he suffered from *talipes* or "club-foot") ; 3. **Seti II Mer-en-Ptaḥ** (*c.* 1215–1205 B.C.) ; see his statue holding a shrine with a head of Åmon (Bay 21, No. 26, Fig. 204), a slab from his tomb at Thebes (Central Saloon, No. 1378), and scarabs in the Fourth Egyptian Room (Table-case B). The D'Orbiney Papyrus (No. 10183) in the British Museum containing the *Tale of the Two Brothers* (p. 67), was written during the reign of this king. On his death a period of anarchy followed, and nothing like order prevailed in the country until Setnekht obtained supreme power and founded the XXth dynasty.

The monuments of the XIXth dynasty in the British Museum are interesting. Though the work of the sculptor and engraver is not so good as that of the XVIIIth dynasty, it is important for illustrating the methods employed at a time when quantity was more valued than quality. The inscriptions too are interesting, for they are usually phrased in the "new



205. Sepulchral stele of Qaḥa, sculptured with figures of the foreign deities Kenet, Reshpu, and ʿAnthȧt, and the Egyptian god Min.
[Northern Egyptian Gallery, Bay 10, No. 191.] XIXth dynasty.

Egyptian" of the time, the current language, full of neologisms and semiticisms, which had been eschewed under the more formal XVIIIth dynasty, when the written language was not the spoken word, as now under the XIXth. We also see in them the appearance in Egypt of foreign (chiefly Semitic) deities, the exotic result of foreign conquest and empire (Fig. 205). Among the statues and stelae of this period may be noted: a finely sculptured relief from the tomb of Mes, a priest (Bay 17, No. 1465); the stele of Åmon-Raʿ-mes, a priest of the statue of king Meneptaḥ (Bay 20, No. 139); the painted limestone statues of Maʿḥu and his wife Sebta, fine work (Central Saloon, No. 460); the granite figure of Rui or Leui, high-priest of Åmon (Central Saloon, No. 81); the stele of Ptaḥ-mes, the controller of the grain supply (Central Saloon, No. 160); the seated figure of Pa-mer-iḥiu ("The Cowmaster"), a commander-in-chief (Central Saloon, No. 853); the stele of the superintendent of all the priests and all the gold workers of the Sūdān, from Wādī Ḥalfah (Central Saloon, No. 1188); the stele of Qaḥa, a master craftsman, on which are sculptured figures of the Syrian deities Kenet and Reshpu and Anaïtis, with the Egyptian god Min, an important monument (Bay 10, No. 191, Fig. 205); the stele of Ḥor, painted with a scene of the worship of Kenet, or Qedesh, Reshpu and Min (Bay 17, No. 355); the stele of the god Reshpu (Bay 17, No. 263); the stele of Didia, son of Ḥetiay, an overseer of scribes (Bay 12, No. 706) from Dair al-Baḥri; the granite coffin of a high-priest of Memphis named Pḥemnūter (Bay 17, No. 18).

## Twentieth Dynasty. From Thebes.

*About* 1205–1100 B.C.

We learn from the great "Harris" papyrus of Rameses III that after the downfall of the XIXth dynasty the land of Egypt fell into a state of anarchy, from which it was rescued by a Northern noble named **Set-nekht,** probably a member of the house of Rameses II, who brought the country into order. His reign was short, and he was succeeded by **Uasr-maʿat-Raʿ Maiamūn Raʿmasesu Ḥiq-On,** or **Rameses III,** the chief event of whose reign of 32 years (*c.* 1204–1172 B.C.) was the victory of the Egyptians over a confederation of peoples, Philistines, Aegeans from Cyprus and Crete, and folk from the shores of the Mediterranean, Asia Minor, or even possibly from the Black Sea, who attacked Egypt by land and sea in his fifth year (*c.* 1199 B.C.). Rameses III collected an army and a fleet, and in the battle which followed on the desert coast east of the Delta in his fifth year, his forces were victorious. Multitudes of the enemy were slain on land, and those who succeeded in reaching their ships could not escape, for the fleet of the Egyptians hemmed them in, and a great slaughter ensued. Rameses then marched through Syria, and having collected much spoil, returned to Egypt. In his eighth year (*c.* 1196 B.C.) the Libyans attacked Egypt on the west, but they were quickly defeated and spoiled.

Rameses appears to have kept one fleet in the Mediterranean and one in the Red Sea, for trading purposes, and this "sea-power" was probably the source of the great material prosperity of Egypt under his reign. Rameses built the so-called "Migdol" (in Syrian style), and the great Temple at Madīnat Habū in Thebes, and a small palace at Tell al-Yahūdīyah (see the glazed tiles, etc., from it in the Fifth Egyptian Room), and he richly endowed the temples of Heliopolis, Memphis, and Thebes, and gave them gifts of an almost incredible amount. Lists of all his benefactions and a valuable summary of his reign are preserved in the *Great Harris Papyrus*, the longest Egyptian papyrus in the world (*see* p. 74). Among the monuments and small objects bearing his name in the Museum may be mentioned: The base of a pillar from a shrine of the king (Bay 18, No. 634); a slab from one of his buildings at Ṣaqqārah (Central Saloon, No. 1344); and the bronze funerary figure (Fourth Egyptian Room), No. 33938.

On the death of Rameses III the power of Egypt began rapidly to decline, and the succeeding kings of the dynasty, each of whom bore the name of Rameses, found their authority more and more usurped by the high-priests of Åmon, the great god of Thebes. Among the objects in the Museum inscribed with the name of **Rameses IV** are scarabs (Table-case B, Fourth Egyptian Room), a fragment of an alabaster vase (No. 2880; wall-case in same room), and the stele of Ḥori, a royal scribe (Bay 24, No. 588). Ushabtis of wood and of alabaster painted with coloured wax of **Rameses VI** and **IX** are in Case 141, Fourth Egyptian Room.

The whole of the Asiatic empire was lost at once, and Palestine fell into the power of the invading Philistines who, after their repulse by Rameses III, had settled down in the Shephelah, the coast-plain of Canaan, which afterwards was known as Philistia. With Asia was lost an immense source of revenue, and the whole nation was suddenly impoverished. Under the rule of the later Ramessides, the people of Thebes became poor, and, as public security had now become bad owing to the growing slackness of the administration, took to plundering the tombs of kings and queens for the sake of their incredibly rich funerary furniture and the gold ornaments on the mummies and in the coffins. Under **Rameses IX** the government undertook a prosecution of the principal thieves, and appointed a commission to report upon the extent of the robberies of the royal tombs. Part of the statement of the examination of the tombs is preserved in the Abbott Papyrus in the British Museum (No. 10221). During the course of the enquiry a number of the accused were beaten on the hands and feet, and confessed to breaking into the tombs of King Sebek-em-sa-f and Queen Nub-khaᶜ-s. In the reign of Rameses IX, the high-priest of Åmon, called Åmenḥetep, held great power, and induced the king to authorize him to levy taxes on the people for the maintenance of his temple and priesthood. A revolt followed; Åmenḥetep was deposed. On the death of **Rameses XI**, the high-priest Ḥriḥor, a general who had been made high-priest for political reasons, seized the supreme power, and assumed all the titles and functions of the king of Egypt. But the priests of Åmon were as little able to maintain the power of Egypt as the kings Rameses, and they could not make their authority effective even in the Delta. Thus it fell out that Egypt became once more divided into two kingdoms, that of the North, ruled from Tanis by **Nsbindid** (Nsibanebded), whose name was graecized by Manetho under the form of Smendes, and that of the South, ruled from Thebes by **Ḥriḥor,** the first of the priest-kings. For some years, however, Smendes must have been king of all Egypt, for when repairs of an urgent character were needed for the temples of Thebes, it was he who had the quarries opened, collected the workmen, and directed the building operations. To the end of the XXth dynasty belongs the famous *Report of Unamon* on his visit to Phoenicia (*see* p. 70), which sheds a pitiless light on the bankruptcy of Egyptian authority there at this time.

The monuments of the XXth dynasty are characterized by coarseness and lack of finish, but the inscriptions on them are of considerable value linguistically. Among large objects may be mentioned the seated figures of Åmon-Raᶜ and Mūt (Bay 18, No. 1084); the stele of Pai, comptroller of a chief queen (Bay 22, No. 156); the shrine of Åmonemḥeb, a scribe of the king's bowmen (Bay 17, No. 474); and the stele of Untauat, chief priest and prince of Kush (Bay 20, No. 792).

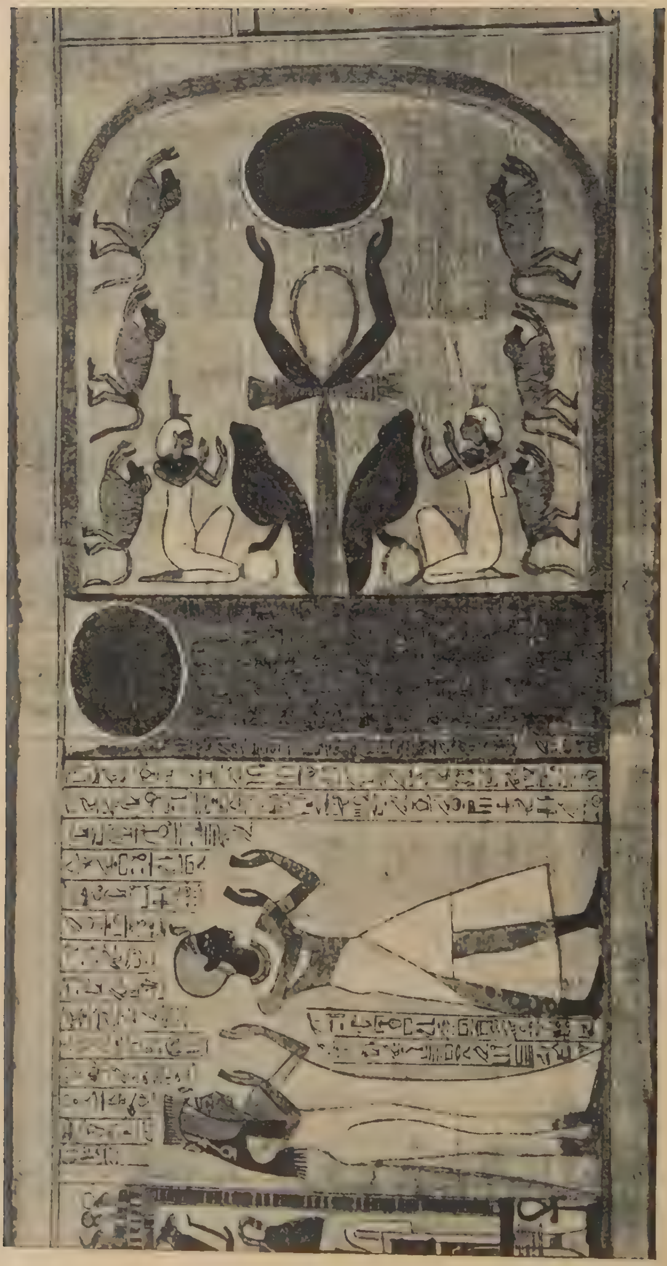
## Twenty-First Dynasty.

*About* 1100–947 B.C.

| KINGS OF TANIS. | PRIEST-KINGS OF THEBES. |
|---|---|
| **Nsbindid (Smendes).** | **Ḥriḥor.** |
| **Psibkhaʿnnu I (Psousennes).** | **Pinodjem I.** |
| **Åmenemopet.** | **Menkheperraʿ.** |
| **Siamon.** | **Pinodjem II.** |
| **Ḥor-Psibkhaʿnnu.** | **Psibkhaʿnnu II.** |

The reigns of all these kings are historically of little importance. One of the chief works carried out by the priest-kings was in connexion with the repair and removal of the royal mummies from their tombs to places of safety. The mummies of Seti I and Rameses II were removed from tomb to tomb, but the pillaging continued, and we read that many of the royal mummies required to be repaired, re-swathed, and provided with new coffins. The rule of the priest-kings was not successful, and several serious riots seem to have occurred at Thebes through their neglect of the temporal affairs of the country. One of the most important objects of the reign of Ḥriḥor is the copy of the "Book of the Dead" which was written for his wife Queen **Nožmit** or **Nedjemet**; an important portion of it was presented to the British Museum by His Majesty King Edward VII in 1903, and this is exhibited in the Southern Egyptian Gallery, No. 10541 (*see* p. 30, Figs. 29 and 206). The vignettes are very fine examples of the work of the period, and the texts contain interesting hymns to Raʿ and Osiris, and a valuable version of one of the most important sections of the *Book of the Dead*, chapter XVII. This papyrus was found at Thebes. A number of ushabtiu figures, inscribed with the names of the Pinodjems, Queens Ḥenet-taui, Nsikhons, and Maʿat-ka-Raʿ, and other members of the families of the priest-kings, will be found in Wall-cases 141 in the Fourth and 225 in the Fifth Egyptian Rooms. Their brilliant blue glaze is characteristic, and famous. The largest monument of this dynasty in the British Museum is a lintel from a temple of Siamon at Memphis (No. 1470; Bay 20). In the First Egyptian Room are exhibited several very fine mummies and coffins belonging to the period of this dynasty. There are hardly any monuments of any of the Tanite kings, except Siamon.

On the death of the last Tanite king of the XXIst dynasty (about 950 B.C.), the Kingdom of the North was seized by Shashanq, a descendant of an immigrant Libyan chief, who



206. Hrihor and Nedjemet praying. [Southern Egyptian Gallery, No. 10541.]

The rising sun on the horizon.

The Ape-gods and Isis and Nephthys adoring the rising sun.

Presented by His Majesty King Edward VII, 1903.

Vignettes from the Papyrus of Queen Nedjemet.

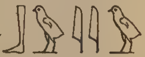
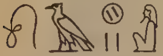
established his seat of power at Bubastis. About three years later (*c.* 947 B.C.) he became king at Thebes, and many of the priests of Ȧmon departed from Thebes to Nubia. He and his descendants formed the XXIInd dynasty, which lasted till about 720 B.C.

### Twenty-Second Dynasty. Bubastites.

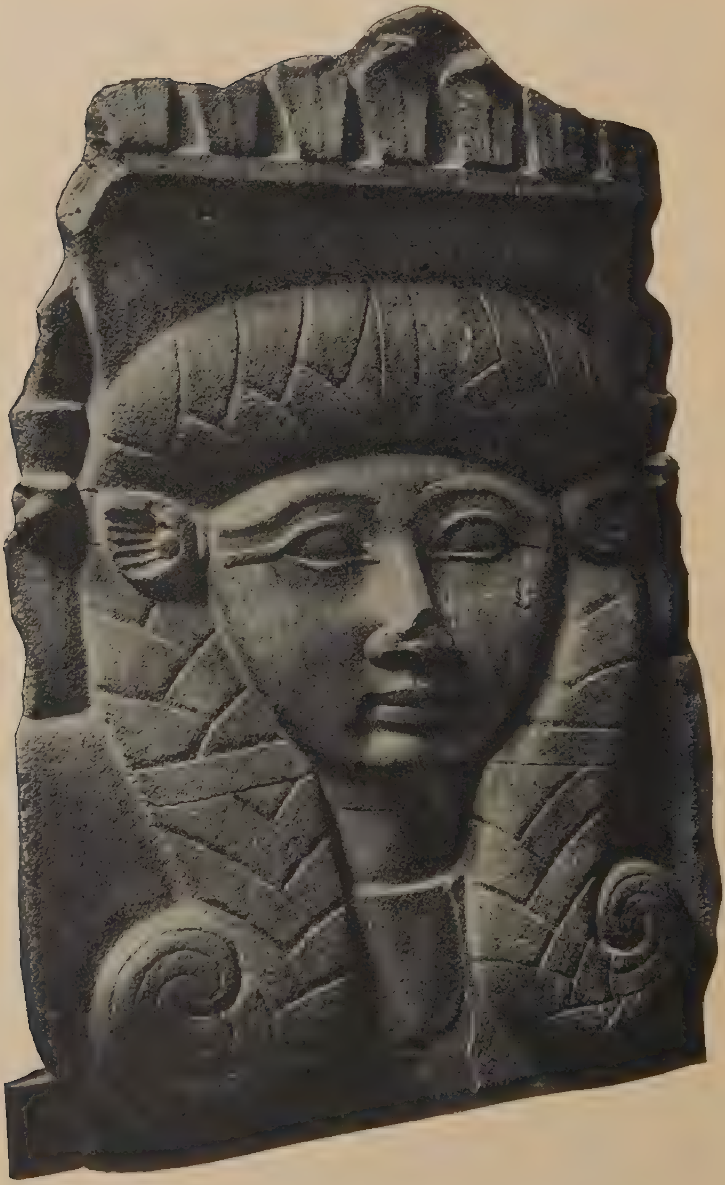
*About* 947–729 B.C.

### Twenty-Third Dynasty. Thebans and Tanites.

*About* 850–735 B.C.

The first king of the XXIInd dynasty was **Shashanq I,** the **Shishak** of 1 Kings xiv, 25 ; 2 Chronicles xii, 5, 7, 9. He was of Libyan extraction, being descended from Buiu-uaua  , a Libyan prince, who lived about 1150 B.C., and one of whose descendants married Meḥet-en-uesekht, high-priestess of Ȧmon, and became the father of Namilt, who in his turn became the father of Shashanq. A daughter of Namilt owned the inlaid gold bracelets exhibited in Table-case D in the Fifth Egyptian Room (Nos. 14594–5). The principal event in the reign of Shashanq was the invasion of Palestine and capture of Jerusalem. He spoiled the Temple, and carried off much gold and silver, and took away the bucklers and shields of Solomon, and also the golden quivers which David had taken from the king of Zobah. He gave Jeroboam, king of Judah, one of his daughters to wife. On his return to Egypt he caused a record of his campaign to be cut upon the second pylon of the Temple of Karnak, and added a list of all the towns and villages which he had conquered in Palestine. Among them are the names of many places familiar from the Bible narrative, but the statement that "the king of Judah" is mentioned is incorrect. Shashanq repaired the Temple of Mut at Thebes, and set up in it a number of seated granite statues of the goddess Sekhmet, two fine examples of which, inscribed with the king's names and titles, are exhibited in the Southern Egyptian Gallery, Nos. 517, 63.

A son of Shashanq I, named **Uasarken,** or **Osorkon I,** became king of Egypt (*c.* 925–889 B.C.) and married Maaᶜt-ka-Raᶜ, the daughter of Psibkhaᶜnnu II, the last of the Tanite kings of the XXIst dynasty. The son of Osorkon I and Maaᶜt-ka-Raᶜ was called Shashanq, and was made high-priest of Ȧmon ; he



207. Hathor-headed capital from the temple of Osorkon II at Bubastis.
[Central Saloon, No. 1107.] XXIInd dynasty, 850 B.C.

dedicated to the god the fine quartzite statue of Ḥaʿpi, the Nile-god, exhibited in the Southern Egyptian Gallery, Bay 22, No. 8. Osorkon I was succeeded by **Takeloth I** (*c.* 889–865 B.C.), who was succeeded by **Osorkon II** (*c.* 865–850 B.C.), famous for the works which he carried out in the Temple of Bast, the great goddess of Bubastis, the Pibeseth of the Bible.

208. Relief sculptured with figures of Osorkon II and his wife Karʿamaʿ.
[Bay 23, No. 1077.] XXIInd dynasty.

From this site came many important monuments, excavated for the Egypt Exploration Fund in 1890 by Prof. Edouard Naville, among which may be mentioned: The massive granite Hathor-headed capital of a pillar (Fig. 207; Bay 16, No. 1107); and the slabs sculptured with figures of Osorkon II and Bast, the figures of Osorkon II and his Queen **Karʿamaʿ** (Bay 23, No. 1077, Fig. 208). Like Rameses II, Mer-en-Ptaḥ, and other kings, Osorkon II caused his name to be cut upon monuments of other kings, *e.g.* the broken statue of Senusret III (Vestibule, No. 1145) and the grey granite statue of Åmonemḥet III (Bay 20, No. 1064). In his reign lived ʿAnkhrenpnefer, recorder of Pithom, whose statue (Bay 21, No. 1007) was found at Pithom by Naville in 1883 (Fig. 209). In this king's reign (853 B.C.) was fought the famous Battle of Qarqar, where Shalmaneser III defeated Ahab of Israel and other Syrian kings allied with him; to this fight Osorkon sent 1,000 Egyptian soldiers as an aid to Ahab. To the latter half of this dynasty probably belongs the stele of Prince Awormilt, son of Osorkon and high-priest of Åmon (Bay 22, No. 1224), and the monument mentioning a king with the Horus name of Ka-nekht-khaʿ-em-Uaset (Bay 21, No. 110). The other kings of this dynasty, **Shashanq II, Iuput, Shashanq III, Pimåi,** and **Shashanq IV** were lesser folk. They had been reft of half their kingdom, as, about 850 B.C., a priestly member of the royal family, a Bubastite but High-priest of Åmon at Thebes, renewed the old division by setting himself up as a separate king at Thebes. It is quite possible that the defeat at Qarqar had untoward results, ending in the death of Osorkon II, and the seizure of power at Thebes and founding of the XXIIIrd dynasty by this high-priest **Harsiēse,** who reigned as king *c.* 850–836 B.C., and was then succeeded by **Pedubaste**

209. Seated figure of ʿAnkh-renp-nefer, the Recorder of the town of Pithom, who lived in the reign of Osorkon II, about 850 B.C.
[Southern Egyptian Gallery, Bay 21, No. 1007.]

(*c.* 836–812 B.C.), and he by **Takeloth II** (812–778), who was seriously defeated by the Libyan "Princes of Mᶜa" at Herakleopolis (Aḥnas), supporters of the Bubastite king Shashanq III (818–766); so that the Northern king's regnal years had now to be quoted officially at Thebes. Civil war between Thebes and Bubastis, the latter controlled by mayors of the palace at Herakleopolis, seems now endemic. **Osorkon III** of Thebes (778–748) abolished the High-priesthood of Åmon, and made a chief priestess, the *Duȧ-neter* or *Tei-nūter* ("Adoratrix of the God") head of the Theban hierarchy, for political reasons. He was succeeded by his son **Takeloth III** (755–745), who had been associated with him on the throne. The reign of Takeloth III was ended by an unexpected conquest from the South. **Kashta** the Ethiopian placed the last king of the XXIIIrd dynasty, **Rudamon** (745–735) on the Theban throne, and compelled the princess Shepenopet, the *Tei-nūter*, a daughter of Osorkon III, to adopt his daughter the Ethiopian princess Amonirdis, who would thus in time, be herself High-priestess. Kashta died about 742, and was succeeded by the great Ethiopian prince **Piᶜankhi,** who, after Rudamon disappeared about 735, became sole king of the South.

## Twenty-Fourth Dynasty. From Saïs.

*About* 720–712 B.C.

## Twenty-Fifth Dynasty. Ethiopian.

*About* 745–663 B.C.

It is possible that certain members of the priestly royal family, dispossessed of Thebes by Shashanq I (*c.* 947 B.C.), took refuge in Nubia, and likely enough that the Ethiopian prince, **Kashta,** of two centuries later, had their blood in his veins, and that he considered he had a valid right when he took Thebes from Takeloth III, which he reinforced by the forced adoption of Amonirdis as successor to the *Tei-nūter*. He was the founder of the XXVth or Ethiopian dynasty, and was king side by side with Rudamen, who probably survived him, and was succeeded by the Ethiopian **Piᶜankhi** (*c.* 735–699 (?) B.C.), who was content at first with his Theban domain. After, about 725, the reign of the last Bubastite, Shashanq IV, had come to an end, the Delta was in a state of anarchy, but with the imminent probability of coalescing soon under the kingship of the energetic prince of Saïs, Tefnakhte, who might be a serious danger to Thebes. So Piᶜankhi, in his twenty-first year (counted from the death of

Kashta), 721 B.C., ordered his army to advance into Egypt. In a very short time great successes were reported. Thereupon he joined his troops, and his progress was victorious and rapid. City after city fell before his attack, and on the capture of Memphis, Egypt lay vanquished at his feet. The governors came in one after another, and at length Tefnakhte, their leader, sent in his submission accompanied by gifts. Piʿankhi filled his boats with spoil and returned to Napata, where he built a great temple to Åmon, and set up a stele recording his victories. (For a cast of the stele see Central Saloon, No. 1121.)

He left, apparently, as his viceroy in Egypt, a prince named Shabak, who promptly and with the greatest rashness went to the aid of the Philistines and remnant of Israel who revolted against Assyria in the next year, 720. After the consequent utter defeat by the Assyrians at Raphia (2 Kings xvii, 4), Shabak seems to have fled to Nubia, abandoning Egypt to the prince of Saïs, **Tefnakhte,** who had already laid claim, before Piaʿnkhi's invasion, to the crown. Tefnakhte reigned till 718 and was then succeeded by his son **Bakenrenef,** the **Bocchoris** of the Greeks. His reign was short (718–712 B.C.), but Greek tradition asserts that he was one of the six great law-givers of Egypt. He and his father Tnephachthos, as the Greeks called him, were the first Egyptian rulers to come into direct contact with the classical Greeks, who now that the period of confusion that had followed the fall of the Minoan and Achaian powers and the Dorian invasion had come to an end, were vigorously trading and colonizing in the Mediterranean, and had reached the Nile-mouths. Their first Egyptian connexions were with Saïs, and it was in the Saïte territory that the Greek trading-port of *Milesiōn-Teikhos*, afterwards called Naukratis, was established about 700 B.C.

Note among the relics of this period in the British Museum: a figure of Amonirdis (No. 46699) and two of her chamberlain Ḥarua (Nos. 32555 and 55306), exhibited in Wall-case 216, Fifth Egyptian Room; alabaster vase of Kashta and Amonirdis (No. 24709), and a diorite vase of the Old Kingdom with the queen's name (No. 4701), both in Wall-case 167, Fourth Egyptian Room (the name of the queen is inscribed on the old piece in the same way that modern inscriptions of donors are placed on old plate); the altar, stand, and libation bowl, dedicated by Nsmin to Kashta, Shep-en-âpet, and Amonirdis (Bay 20, Nos. 1258–9); lapis and felspar scarabs of Amonirdis (Nos. 20855 and 40834, Case B, Fourth Egyptian Room).

**Shabaka,** *Sebichos or *Sabakon, the Seve or So of 2 Kings xvii, 4, returned to Egypt, and in 712 captured Bocchoris, and, the Greeks related, burnt him alive. This is quite probable; we have indications that this cruel form of inflicting death, of Semitic origin and common among the Assyrians, had been introduced into Egypt by the time of the XXIInd dynasty. Shabaka now appears as king, and his reign may be dated *c.* 715–700 B.C., the lower limit being certain. Apparently he ruled Egypt, and Piʿankhi Ethiopia. He was a contemporary of Sargon and Sennacherib, kings of Assyria. With one or other of these kings he must have had correspondence, for a seal bearing the name of Shabaka was found among the tablets of the Royal Library at Nineveh. (*See* Assyrian Room, Table-case E, No. 84884.) In 700 he supported Hezekiah's revolt against Sennacherib, with the result that his army was again completely defeated at Eltekeh near Ekron. On receiving the news, Shabaka either abdicated or was killed, being succeeded by his son Shabataka or Shabitoku. Among the objects in the British Museum bearing the name of Shabaka are several scarabs, Fourth Egyptian Room (Table-case B), and a basalt slab (Bay 25, No. 498) inscribed with a copy of a mythological text, copied by the king's order from an old, half obliterated document. The portion of the text surviving contains legends of Raʿ, Osiris, Set, Horus, Ptaḥ and other gods; and it seems to imply that all their powers were absorbed by Ptaḥ, in whose temple the slab was set up. A bronze shrine dedicated by an otherwise unknown king Ṭhutemḥet, of this period, to Ȧmon-Raʿ is in Wall-case 240 in the Fifth Egyptian Room.

Of **Shabataka** little is known. He reigned *c.* 700–689 B.C., and was murdered by **Taharqa,** the **Tirhākāh** of the Bible, Tarqu of the Assyrians, and *Tarakos or *Etearchos of the Greeks (2 Kings xix, 9), nephew of Shabaka, who reigned 689–663 B.C. He was an ally of Hezekiah, king of Judah. About 676, Esarhaddon, king of Assyria, crushed the revolt in Palestine, and after an initial failure in 675, and partial success in 674, in 671 invaded Egypt, defeated Taharqa, captured Memphis, and appointed twenty governors over the various provinces of the country. After the death of Esarhaddon, in 668, Taharqa returned and proclaimed himself king of Egypt at Memphis; but Ashur-bani-pal, the new king of Assyria, marched against him and defeated his forces, which were assembled at Karbaniti, a city probably situated near the north-east frontier of Egypt. Taharqa fled, and Ashur-bani-pal marched into Egypt, crushed the enemy, and re-appointed the governors who had been appointed by his father (667).

Taharqa repaired several temples at Thebes, and built a large temple to Ȧmon at Napata, and a small one in honour of Senusret III at Semnah. For plaques and scarabs bearing his name, *see* Table-case B, Fifth Egyptian Room. In Wall-case 142, Fourth Egyptian Room, are exhibited several of his very large ushabti-figures (No. 55485, etc.; Fig. 119) from his pyramid at Nuri, excavated by Dr. Reisner. A cast of his portrait-head at Cairo is shewn in the Egyptian Gallery (No. 14432, Bay 25).

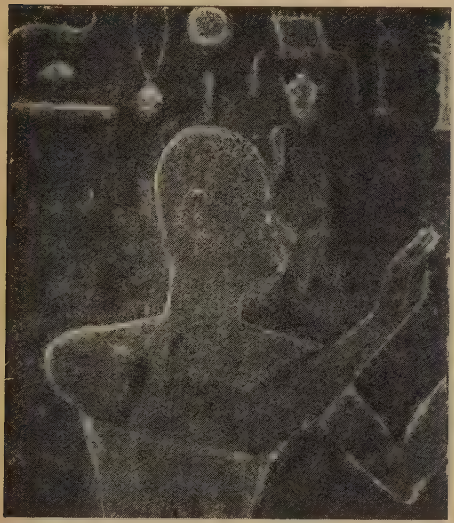
The successor of Taharqa was **Tanutȧmon,** the Tandamāne of the cuneiform inscriptions, who had been co-regent with him. After the death of Taharqa, as the result of a dream, Tanutȧmon invaded Egypt and captured Heliopolis; he tried to turn the Assyrians out of Memphis, but failed. Hearing that the king of Assyria was coming with a large army, he fled to Thebes, whither he was followed by the Assyrians, who destroyed and sacked the city (663 B.C.). Tanutȧmon fled once more, and his subsequent history is unknown. A cast of the Stele of the Dream is exhibited in Bay 22, No. 1124, and an account of the burning and pillage of Thebes is given on the great cylinder of Ashur-bani-pal (Table-case E, Assyrian Room), and the calamities which came upon the city ("No-Ȧmon, in the midst of the waters") are described by the prophet Nahum (iii, 10). It is to this time of foreign invasion and civil war that the popular romances of the Petubastis-Saga, the "Story of the Armour of Inarōs," etc. (*see* p. 74) belong. It was called by the Greeks the period of the Dodekarchy or rule of the Twelve, one of whom was the prince Nekau of Saïs, whose son Psamatik founded the XXVIth dynasty. The head of a statue, No. 633, probably belongs to one of the princes of the "Dodekarchy," judging by its style (Fig. 210).

210. Head from the statue of a king, or prince.
[Bay 25, No 633.]
XXVth dynasty.

## Twenty-Sixth Dynasty. From Saïs.

663–525 B.C.

**Uaḥibraʿ Psamatik I,** or **Psammētichos** (663–609 B.C.), was the son of Nekau, prince of Saïs, who had been favoured by the Assyrians. He succeeded his father at Saïs in the same year as the sack of Thebes, and after the withdrawal of Ashur-bani-pal, took over the rule of the country as the Assyrian nominee. He soon assumed the royal insignia, and about 655 occupied Thebes and legitimized his claim to the throne by causing his daughter, Nitokris, to be adopted by the *Tei-nūter* Shepenopet II, sister of Taharqa, who herself had been adopted by Amonirdis, daughter of Kashta. About 651 he seems to have finally got rid of the Assyrian garrisons, with the aid, so the Greeks said, of the " brazen men from the sea," Greek and Carian mercenaries. His relations with Assyria continued, however, friendly, and towards the end of his reign (616 B.C.) when Assyria was seriously threatened by the Medes and Babylonians, he sent an army to her help, which was able to stave off her fall for a short time. He established garrisons at Elephantine, Pelusium, Daphnae, and Marea. He protected the Greeks, a colony of whom he settled in the city of Naukratis. He encouraged trade of every kind, and embarked in many commercial enterprises. He rebuilt, or enlarged, the temple of the goddess Neith of Saïs (*see* bronze figures of her in Wall-case 238, Fifth Egyptian Room), and built a gallery in the Serapeum at Ṣaqqārah. Among the monuments of his reign are : An intercolumnar slab sculptured with a scene representing the king (good portrait) making an offering to the gods (Fig. 211) ; from the temple of Itum at Rosetta (Bay 24, No. 20). A shaft of a column, and a portion of a statue, are inscribed with his names and titles (Bay 24, Nos. 600, 964). For smaller objects inscribed with his name see the Foundation Deposits (No. 23556) and the figure of Isis in gilt felspar (No. 23050) (Table-case B and Case 247, Fifth Egyptian Room) ; the bronze figure of the priest Khonserdaisu (No. 14466). Wall-case 172, Fourth Egyptian Room ; the king's fayence ushabti figure (Wall-case 143, Fourth Egyptian Room ; No. 21922), if it is not really that of Psamatik II ; and his scarabs (Table-case B, Fourth Egyptian Room).

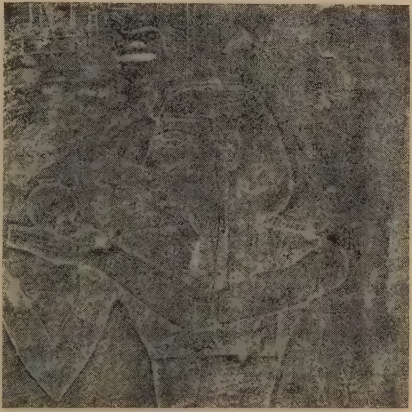


211. Psammetichos I.
[No. 20.]

His son **Uōḥemibraʿ Nekau** or **Necho** (609–593 B.C.) maintained an army of Greeks, and two fleets, one in the Mediterranean and one in the Red Sea. He recut and enlarged the old canal which in the time of Seti I joined the Nile and the Red Sea, and is said to have employed 120,000 men in the work. He sent out the Phoenician ships which, Herodotus tells us, circumnavigated Africa. In order to assist Assyria's last king, now driven from Nineveh after its fall and destruction in 612 B.C., Necho sent an army which took Carchemish (609) and then himself led an army into Syria, and fought with Josiah, king of Judah, who attempted to bar his progress in the valley of Megiddo (608 B.C.); Josiah was struck by an Egyptian arrow, and he died (2 Kings xxiii, 29 ff.; 2 Chron. xxxv, 22). Nabopolassar of Babylon was unable to eject the Egyptians from Carchemish until three years later, when (605) his son, the prince Nebuchadrezzar, took it and expelled Necho completely from all Syria and Palestine. With the Hittite antiquities are exhibited actual relics of the Egyptian occupation of Carchemish at this time, and the bronze shield with gorgoneion design of a Greek mercenary, which was lost in the final struggle (No. 116253). Among the small objects inscribed with the name of Necho are: a fayence vase, a sistrum handle, and a *menàt* (Wall-case 228, Fifth Egyptian Room), and a limestone draughtsman No. 38254 (Standard-case D, Fourth Egyptian Room).

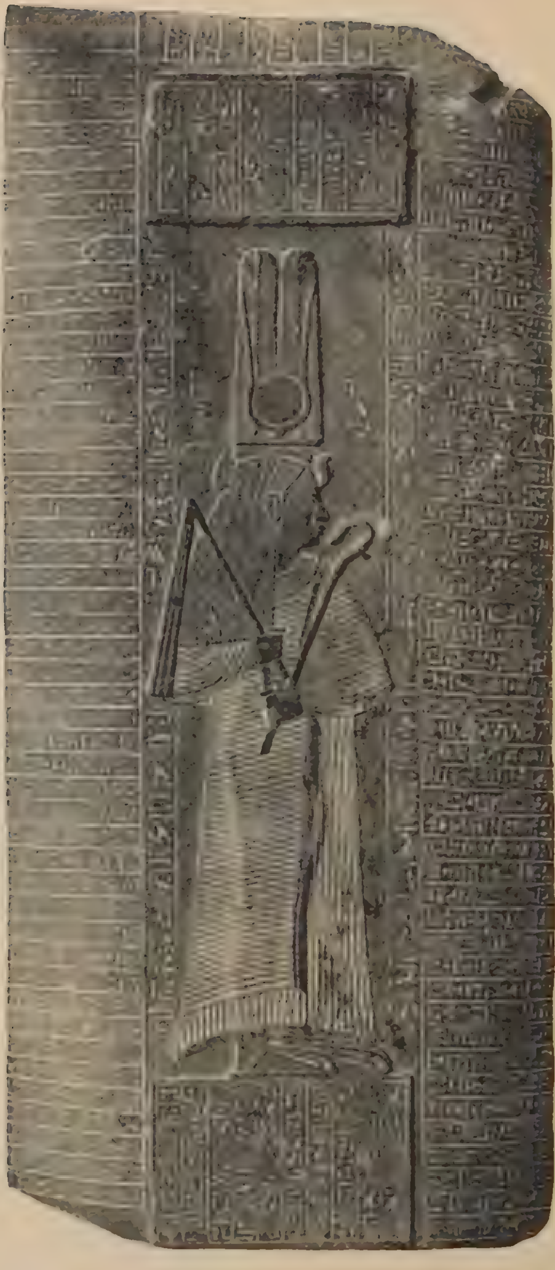
212. Head of a colossal statue of Psammetichos II(?) about 590 B.C. [Southern Egyptian Gallery, Bay 23, No. 1238.]

The reign of **Neferibraʿ Psammetichos II**, the son of Necho, was short and unimportant (593–588 B.C.); he appears to have made a raid into Nubia, in which his Greek soldiers left a record of their visit cut on one of the colossal figures of Rameses II. One of the humorous Greeks recorded that he and "Axe Son of Nobody" had cut his inscription. Among the monuments of his reign is a head (Fig. 212) probably from a colossal statue of the king, found near the south end of the Suez Canal (Bay 23, No. 1238). For small objects inscribed with his name see the scarabs in Table-case B in the Fourth and a portion of a sistrum in Wall-case 229, Fifth Egyptian Room. Under **Ḥaʿaʿ-ib-Raʿ Uaḥ-ib-Raʿ**, the **Pharaoh Ḥophra** of Jeremiah xliv, 30, and the **Apries** or Ouaphris of the Greeks (588–566 B.C.) Egypt had to take part in some rather wild warfaring in Phoenicia, owing to the foolish and headstrong nature of the king, who tried to help Zedekiah in his revolt against Nebuchadrezzar. Failing to do so, Ḥophra incurred the denunciations of the prophet Jeremiah: "And this shall be a sign to you, saith the LORD, that "I will punish you in this place, that ye may know that my words shall surely stand against you for evil: Thus saith the LORD: Behold, I will give Pharaoh-Ḥophra king of Egypt into the hand of his enemies, and into the hand of them that seek his life; as I gave Zedekiah king of Judah into the hand of Nebuchadnezzar, king of Babylon, his enemy, and that sought his life." (Jeremiah xliv, 29–30). Pharaoh Ḥophra was finally, after a second expedition to Cyrene, compelled by his own soldiers to admit their general Iaʿḥmose (Amasis) to be king alongside him (569). Three years later he tried to throw off the control of Amasis, was defeated at Momemphis, and strangled by his own followers as he slept on his dahabīyah or barge (566). Note a limestone stele, on which is sculptured the portrait-figure of the king (Bay 22, No. 1358, Fig. 213), and a portion of a statue of Pefaʿ-Net, the king's chief physician (Bay 26, No. 83) and part of a diorite vase (No. 29311), Fourth Egyptian Room, Case 167.



213. Apries (Ḥophra).
[No. 1358.]

**Khnūmibraʿ Iaʿḥmose** (Aʿaḥmes), or **Amasis II** (569-526 B.C.) conquered Cyprus (*c.* 565 B.C.). In 567 there had been fighting with the Babylonian troops on the Palestinian border, but we



214. Queen ʿAnkhnes-Neferibraʿ, daughter of Psammetichos II and Queen Thakhauath, wearing the head-dress of Isis-Hathor.

From the cover of the sarcophagus of the queen.

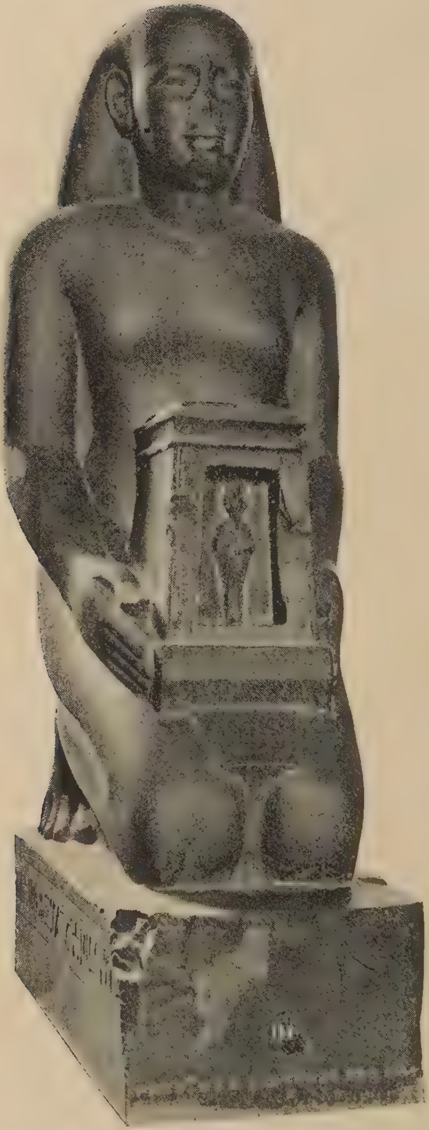
[Southern Egyptian Gallery, Bay 24, No. 32.] About 590 B.C.

hear of no more war in that quarter during the reign. The country in general enjoyed peace and prosperity, and the quarries were re-opened and many temples restored; remains of the king's building activity are visible on the sites of all the great sanctuaries of Egypt. He was a generous patron of the Greeks, and granted them lands and many privileges, bringing them together into a *synoikismos* at Naukratis, which was the Shanghai of Egypt. Among the monuments of his reign are: Two granite tablets for offerings, or altars (Bay 16, No. 94, and Bay 17, No. 610); a stele, dated in his eighth year, recording the dedication of a building to Neith, goddess of Saïs (Bay 24, No. 1427); an aryballos, a statuette-base with gryphons, and handles of two sistra of fayence (Wall-case 229, Fifth Egyptian Room).

Amasis II married a Cyrenaic Greek wife, Ladike, and an Egyptian, Thent-kheta, by whom he became the father of Psammetichos III. He was also the official husband of the *Tei-nūter* or high-priestess of Åmon, ʿAnkhnes-Neferibraʿ, the daughter of Psammetichos II and the Lady Thakhauath, and the adopted daughter of Nit-åqret (Nitokris), high-priestess of Åmon. The magnificent sarcophagus in the Southern Egyptian Gallery was made for her (Bay 24, No. 32). It is undoubtedly one of the finest monuments of the XXVIth dynasty in the world. (*See* Figs. 107, 214.) The reliefs and figures are carefully executed, and the hieroglyphics are well cut. In the Ptolemaïc Period this sarcophagus was used for a royal scribe named Åmenḥetep, or Pi-Mūnth, his name being inserted in the cartouches and the feminine suffixes being changed to masculine. ʿAnkhnes-Neferibraʿ built a chapel at Thebes, from which came slabs Nos. 812, 813 (Bay 24). Worthy of note also is the fine bronze figure of Harpokrates-Åmon which was dedicated to Queen ʿAnkhnes-Neferibraʿ by priests in her temple (*see* Case 246, Fifth Egyptian Room). Amasis II had a daughter, Ta-khred-Eset (for a portion of a statue of her, *see* Bay 24, No. 775).

The last king of this dynasty was **Psammetichos III.** During his short reign, which lasted six months only, the Persians, under their King, Kambujīya or Cambyses, invaded Egypt, and, having defeated the Egyptians at Pelusium, marched on to Memphis and captured it (525 B.C.). After a short time Cambyses put Psammetichos to death, and Egypt became a province, or satrapy, of Persia.

During the rule of the XXVIth dynasty over Egypt, it appears that several native Nubian kings ruled the Northern Sūdān from Napata, the modern Gebel Barkal. Among these were **Åspelta** and **Ḥorsiōtef,** the former of whom probably



215. Kneeling statue of Uaḥ-ib-Raʿ, a prince, governor, and commander-in-chief, about 550 B.C.
XXVIth dynasty.
[Southern Egyptian Gallery, Bay 21, No. 111.]

reigned about 625 B.C. and the latter about 580 B.C. For casts of stelae recording the Coronation of Aspelta and the Annals of Ḥorsiōtef, *see* Bay 18, No. 1125, and Bay 20, No. 1122. Ushabti-figures of some of these later Ethiopian kings and queens, such as **Senka - Amon - seken** and **Amonasro,** are exhibited in Wall-case 144, Fourth Egyptian Room (Nos. 55508, etc.). For other remains, especially foundation-deposits from the pyramids at Nuri, *see* Table-case F, Sixth Egyptian Room.

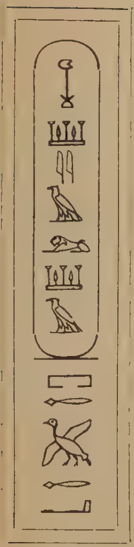
The end of the XXVth dynasty was notable for a revival of art ; two schools of sculptors arose, one at Memphis, the other at Thebes. To the latter belong the famous portrait of the prince Mentemḥet of Thebes (in whose time Thebes was sacked by the Assyrians ; 663 B.C.), and the beautiful portrait-head in white quartzite of an old nobleman, in the British Museum (No. 37883 ; Fifth Egyptian Room, Fig. 92). The Museum possesses several monuments of Mentemḥet, of his father Nsiptaḥ, and his family (Nos. 1643, etc.; Bay 24). The Memphite school was largely inspired by models of the Pyramid-period. Under the XXVIth dynasty, a great revival of art and learning took place, due partly to the settled condition of the country under a firm government, and partly to the material prosperity which obtained at that period. As has been said (p. 171), an archaïstic spirit now dominated the whole thought and artistic expression of the people. The painter and sculptor took for their models the reliefs and statues of the Early Empire, and the funerary masons and scribes cut or wrote on the stelae and tombs texts which were composed under the VIth dynasty, or earlier. The archaïstic figure of Tja-isi-nemau is of the end of the XXVIth dynasty (*c.* 550 B.C.), but is modelled absolutely on the style of the Vth dynasty (No. 1682, Fig. 93). The monuments of the period are more often made of dark limestone, dark green or grey schist, and basalt, than granite, which was so commonly used for statues, stelae, etc., under the Middle Empire. These substances give to the large monuments of the Saïte Period a sad and sometimes heavy effect. Among the many fine examples of the sculpture of the period may be mentioned: in non-archaïzing style, the black basalt kneeling statue of Uaḥibraʿ, a prince and general of the army (*see* Fig. 215, Bay 21, No. 111, Fig. 213); a granite kneeling figure of the end of the dynasty (No. 37894), uninscribed, which shews the "archaïc smile" adopted by the Egyptian sculptors at this time from Greek art (Fig. 99); the portion of the kneeling figure of Men-Khnumibraʿ, prefect of Saïs, holding a shrine of Neith (Bay 23, No. 134); the portion of a figure of ʿAnkh-p-khṛad, a priest who had ministered in the temple for eighty years (Bay 24, No. 92). Of the massive stone sarcophagi and coffins, Nos. 30, 23, 1384, 86 and 1047 are very fine important examples. On the two granite sarcophagi of Nes-qetiu (No. 30) and Ḥaʿp-men (No. 23) are cut the figures of all the gods who were believed to protect the dead; but the others are plainer. The sepulchral stelae are very numerous; interesting examples will be found in Bays 21, 22, etc.

## Twenty-Seventh Dynasty. Persians.

525–404 B.C.

The rule of the Persians over Egypt lasted about one hundred and twenty years. **Kambujīya, Cambyses** (525–521 B.C.), in Egyptian **Kambatjet**, having established himself as king, set out on an expedition to the Sūdān. On his way thither he despatched an army of 50,000 men to the Oasis of Zeus Ammon, now known as Sīwah, to secure the submission of the tribes; but, after reaching Khargah, these troops were never more heard of. Cambyses continued his march into Nubia, where, it seems, he came in touch with a native army somewhere near the Third Cataract. According to the annals of **Nâstesen,** king of Nubia, his boats were captured on the river, and all his soldiers slain after a fierce fight. Greek tradition states that Cambyses committed many sacrilegious acts in Egypt; and this is probable enough, but the inscription of Udjaḥor-resenet, the chancellor of Saïs, records that Cambyses cleared out the temple of Neith in that city, restored its revenues, and reinstated its priests. This done, he went to the temple in person, and performed acts of worship, like the Pharaohs of old.

**Dāriyāvaush** or **Darius I, Hystaspes** (521–485 B.C.), in Egyptian **Ntariuash,** was a wise and enlightened king, and he tried to understand the religion and customs of the Egyptians. After the suppression of the too independent satrap Aryandes, who had established a coinage of his own, Darius himself came to Egypt, where he subscribed money for expenses incurred in the discovery of a new Apis Bull, supported religious institutions, and commissioned the chancellor Udjaḥor to found a school for the training of scribes. He was tolerant; and built a temple to Åmon-Raʿ in the Oasis of Al-Khārgah, on the walls of which is cut a remarkable hymn to Åmon. He also completed the canal between the Nile and the Red Sea, which Necho began, and so added greatly to the prosperity of the country, besides installing a Persian system of irrigation in the Kharga oasis. He encouraged commerce in every way. In the latter part of his reign, however, the Egyptians, led by **Khababesha,** revolted against the Persian rule with some success. Darius determined to set out from Persia to put down the rebellion, but died before he could do so. The triumph of Khababesha was short-lived, for **Khshayarsha** or **Xerxes** (485-466 B.C.), marched against him, defeated his forces, and reduced the country to servitude worse than before, depriving the priests of Bouto, who had supported Khababesha, of their revenues. Xerxes did nothing for the gods or people of Egypt, and left few traces of his reign in the country. An alabaster vase inscribed with his name in four languages, Egyptian, Persian, Median and Babylonian, which was found at Halikarnassos, is exhibited in the Mausoleum Room (Greek and Roman Department).



216. Vase-inscription of Xerxes.

For fragments of other vases, on which his name appears in Egyptian letters, within a cartouche, and with the additions "Pharaoh, the Great," as here given, *see* Nos. 88339, 91459, etc., in the Assyrian Room (Fig. 216). A cast of a stele, dated in his fourth year, with a bilingual inscription in Egyptian and Aramaean, is exhibited with the Phoenician inscriptions.

In the reign of **Artakhshastra** or **Artaxerxes I** (466–424 B.C.), another revolt, headed by Ienḥarōū or Inarōs, a Libyan, who was assisted by the Athenians (455 B.C.), broke out, and at the battle of Papremis, the satrap of Egypt, Hakhāmānish or Achaimenes was killed and his forces defeated. Another patriotic leader, Åmonirdisu (Amyrtaios I) maintained himself for several years as a free lance on the Delta fens. Subsequently the Persians defeated the Egyptians, and Inarōs, who had assumed royal titles, was captured and taken to Persia, where a few years later he was impaled.

**Darius II, Nothus** (424–404 B.C.), lost Egypt. In 404 B.C. the Egyptians at length succeeded in throwing off the Persian yoke under Åmonirdisu or Åmonerdais.

## Twenty-Eighth Dynasty. From Saïs.

404–398 B.C.

According to the King List of Manetho, the XXVIIIth dynasty consisted of the one king, **Åmonirdisu** or **Amyrtaios II**; Julius Africanus and the Syncellus state that he reigned six years, and made Saïs the seat of his rule.

## Twenty-Ninth Dynasty. From Mendes.

398–378 B.C.

Of the five kings of this dynasty only three appear to have left remains, viz., **Naifᶜaurud** (Nepherites), **Psemūt,** and **Hagori** (Achoris); their reigns were short, their total length being only about twenty-one years. The most important was that of Hagori, who maintained a long struggle against Persia in alliance with Evagoras of Cyprus. For a figure of this king in fayence, *see* Wall-case 230, Fifth Egyptian Room (No. 24247).

## Thirtieth Dynasty. From Sebennytos.

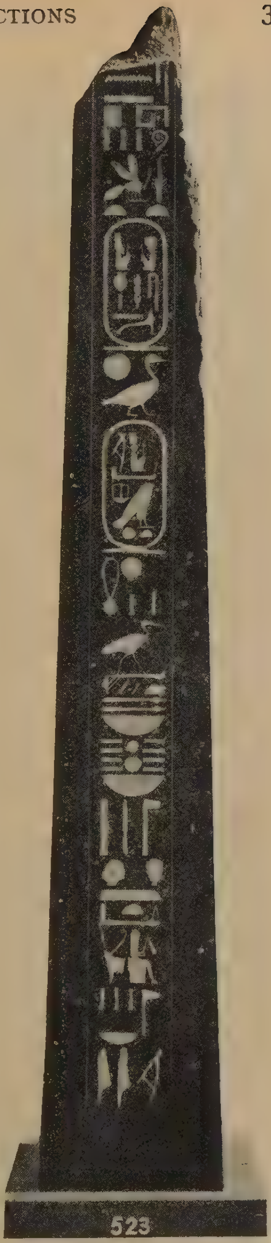
378–342 B.C.

**Kheper-ka-Raʿ Nakhtenbōf** or **Nakhtenēbef** (Nekhtnebf), the Nektanebēs and Nectanebo I of classical writers, succeeded in overthrowing the dynasty of Mendes, and made himself king of all Egypt, which he ruled with success for a period of eighteen years (378–361 B.C.). His reign was peaceful after the repulse of the attempt at Persian reconquest by the Satrap Franabakhsha (Pharnabazos) in 374; he repaired many temples, and his name is found on buildings in all the great sanctuaries from Philae to Sebennytos in the Delta. A great stele at Naukratis recorded the dedication to the goddess Neith of Saïs of a tithe of all imports from Greece and of all products of Naukratis, which still existed as an international port and mart. The statues and stelae of the period are well cut, and the work is tasteful and delicate. Among them may be mentioned in all probability the fine green stone figure of the goddess Isis protecting Osiris, dedicated by a certain Shashanq (Bay 28, No. 1162, Fig. 100); the two intercolumnar slabs on which are representations of the king kneeling and making an offering (Bay 27, No. 22, Fig. 217; Bay 28, No. 998); and a small gilded door from the model of a shrine, on which the king is represented kneeling and making an offering (No. 38255, Table-case F, Fifth Egyptian Room).

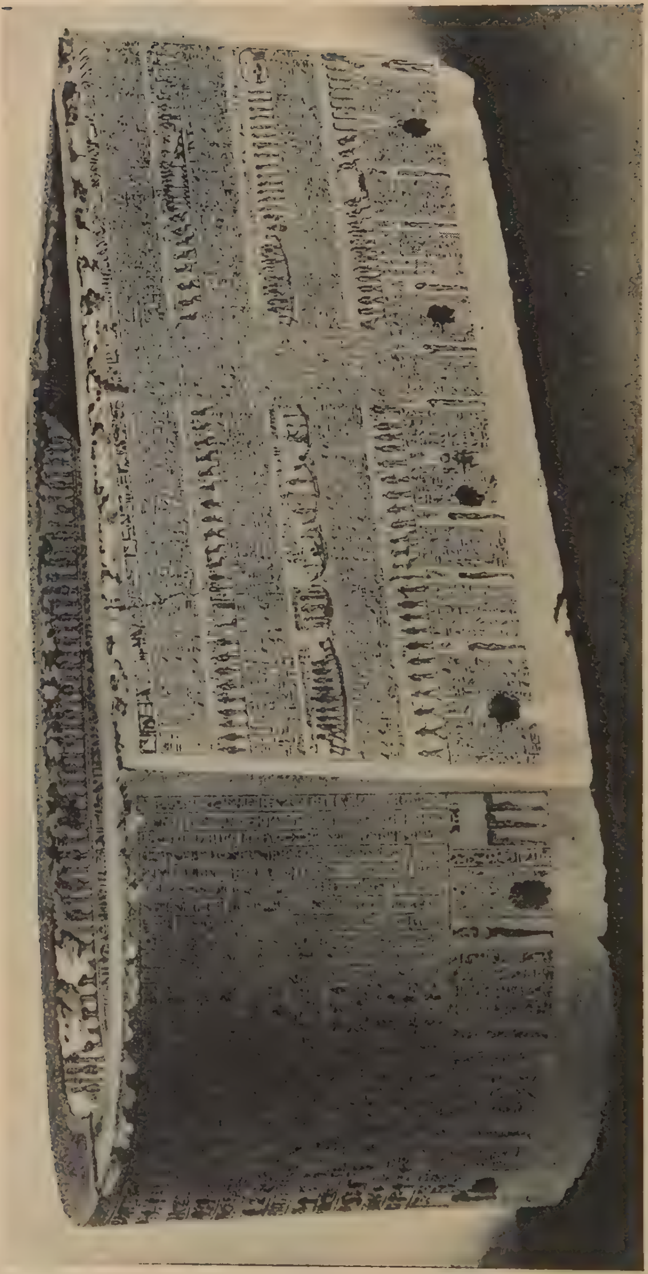
217. Nektanebes I.
[No. 22.]

Nektanebes I was succeeded by his son **Djedḥor** or **Žedḥor** (Teōs, or Tachōs) (361–359 B.C.), who attacked Persia in Syria with an army led by the veteran Spartan king Agesilaos, who, unable to stomach the pride and ineptitude of Tachōs, deposed him in favour of his relation, the young prince and last native king of Egypt, **Nakhthoreḥbe** (Nekhthorḥeb) or Nektanebes II (359–342 B.C.), who at once abandoned the Asiatic expedition and returned to Egypt, where he established his power with the help of Agesilaos. In 357 or 356 he had to face a Persian invasion, intended to reinstate Tachōs, which he defeated with Greek help. He then had peace for thirteen years. He repaired several of the temples of Memphis and Thebes, and the temple of Darius I at Al-Ḳhārgah. He also founded the temple of Horus at Eḥbet, the modern Behbīt-al-Ḥagārah.

Among his monuments worthy of special note are: 1. A pair of black basalt obelisks, inscribed with his names and titles, and dedicated to "Thoth, the Twice Great," before whose temple, probably at Ashmūnain (Hermopolis), they were set up. They were taken from Ashmūnain during the eighteenth century, and stood for many years before one of the mosques of Cairo (Fig. 218) (Bays 31, 32, Nos. 523–4). 2. Portion of a statue of Åmon-Rāʿ (?), dedicated to the god by this king, (Bay 30, No. 1421). 3. Sarcophagus of Nektanebes II (Fig. 219). This most valuable and interesting object is the most remarkable monument of this king (Bay 25, No. 10). The inside is decorated with figures of the gods, and on the outside are cut the texts and illustrations of a series of sections of the great funerary work entitled the *Book of what is in the Duat* (*i.e.* the Other World; *see* p. 86, Fig. 33). This magnificent



218. Obelisk dedicated to Thoth by King Nakhthoreḥbe, 350 B.C. [Southern Egyptian Gallery, Bay 31, No. 523.] XXXth dynasty.



219. The Sarcophagus of King Nakhtḥoreḥebe. 350 B.C., engraved with scenes and texts from the "Book of What is in the Other World," and selections from the "Book of the Praises of Raʻ."

[Southern Egyptian Gallery, Bay 25, No. 10.]

sarcophagus, intended for the king's burial at Saïs, was never used by him. When the Persian invasion came, he fled to Ethiopia with his treasure, and died and was buried there. His unused sarcophagus was used as a tank or bath in some Alexandrian palace, whence it was brought to England. (It should perhaps be noted that we know now that Nakhtenebef was the first, and Nakhtḥoreḥbe the second, of the two Nektanebes, not the reverse as was formerly thought.) In 343 the blow fell, and the second Nektanebes was chased away by Bagoas, the general of **Artaxerxes III, Ochus,** who now came to Egypt and seems of set purpose to have imitated the excesses of Cambyses. The new Persian rule (XXXIst Dynasty) lasted, however, but ten years. Their rule was hateful to the Egyptians, and when **Alexander the Great** (born 356 B.C., died 324), who had defeated Darius III at the Battle of Issus, 332 B.C., arrived at Memphis, he was welcomed as, although an "Ionian dog," preferable to a Persian. He marched to the Oasis of Sīwah (Zeus Ammon) and entered the temple of Åmon-Raʿ, and worshipped the god, who acknowledged him to be his son and therefore the rightful king of Egypt. He was counted as the first Pharaoh of the XXXIst or Macedonian dynasty (332–30 B.C.). Soon after, in 331 B.C., Alexander founded the city of Alexandria at Rhakotis, to take the place of Naukratis.

In the scramble for the provinces of Alexander's great Empire which took place at his death, Egypt fell to the share of one of his generals, Ptolemy Lagos, who administered the country in the name of Alexander's sons, Philip Arrhidaios and Alexander II of Egypt, the former of whom never set foot in the country; the latter was brought thither as a child of six years, and was murdered when he was thirteen years old (311 B.C.); but in spite of this, Ptolemy Lagos caused buildings to be erected in his name for six years, till 305. To the period 332–306 B.C. (XXXIInd Dynasty) belong the portion of a clepsydra inscribed with the name of Alexander the Great (Bay 29, No. 993); the portion of a clepsydra inscribed with the name of Philip Arrhidaios (Bay 29, No. 938); and the papyrus of Nsmin or Zminis, containing the *Book of Overthrowing ʿApep* which is dated in the twelfth year of "Pharaoh Alexander, the son of Alexander," *i.e.* Alexander II (No. 10188). In the seventh year of his reign Alexander II restored to the temples of the city of Pe-Dep (Buto) the property which had been wrested from it by Xerxes after the revolt of Khababesha: a cast of the stele which commemorates this fact will be found in Bay 28, No. 1127.

# THE PTOLEMAÏC PERIOD.

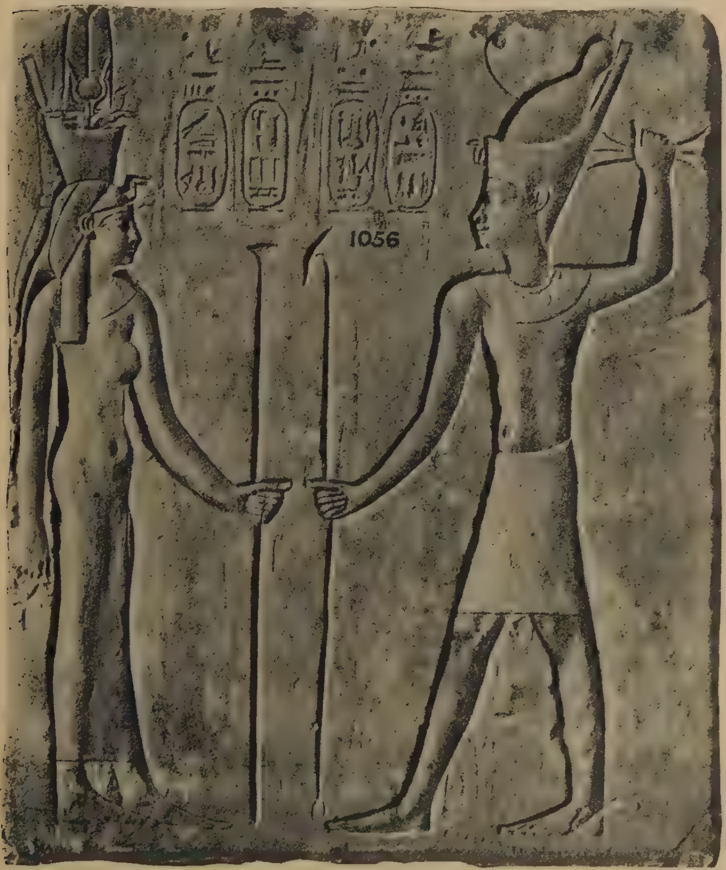
## XXXIIIrd Dynasty.

305–30 B.C.

Under the capable rule of the earlier Ptolemies, Egypt became prosperous and powerful, and in the reign of Philadelphos she was the wealthiest country in the world. Though the kings and their court were Greeks and spoke Greek, the language of the priesthood and people was Egyptian, and the native religion of the country remained practically unchanged. As time went on, however, Greek became more and more the official language, and Egyptian was only used officially for religious purposes. The Ptolemies worshipped the Egyptian gods, offered up sacrifices to them, and rebuilt and endowed many of their temples, *e.g.* at Denderah, Edfū, Esna, Philae, Dakkah, etc. They adopted, for official purposes, Egyptian names and titles, married their sisters and nieces, and in every way they adopted the habits of Egyptian Pharaohs; many were crowned with all the ancient rites and ceremonies at Memphis. They did not, however, permit the priests to interfere in the government of the country, which was administered on Greek lines, and though at times their power was skilfully disguised, it was nevertheless ubiquitous and effective. The revenues which they drew from Egypt were very large, and no other monarchs in the world at that time possessed such vast wealth as the Ptolemies. This was due to the encouragement which they gave to commercial enterprises of every kind, and to the freedom to trade which was enjoyed by the Jews, who had settled in large numbers not only in Alexandria, but also in the rich provinces of the Fayyūm, and in the Thebaïd, and in Syene.

**Ptolemy I, Soter I,** 305 B.C., assumed the royal title after his defeat of the attack by Antigonos of Syria in 306. He founded the Alexandrian Library and Museum, settled a number of Jews in Alexandria, and introduced the worship of the god Hades, who was henceforth known in Egypt as Sarapis, *i.e.* Åsår Ḥaʿpi, or Osiris-Apis, with whom he was naturally identified. (See Wall-cases 233–4, Fifth Egyptian Room.) For a relief and an inscription from his buildings at Terenouthis, *see* Bay 25, Nos. 651, 652.

**Ptolemy II, Philadelphos,** 287 or 286 B.C., founded the cities of Berenike Troglodytike, on the Red Sea, and Arsinoë in the Fayyūm, and built the famous Pharos, or lighthouse, at Alexandria, one of the seven wonders of the world. In his reign the priest Manetho wrote a History of Egypt, of which only the king-list is extant, and the famous Greek version of the Old Testament, known as the Septuagint, was compiled. He added largely to the Alexandrian Library,



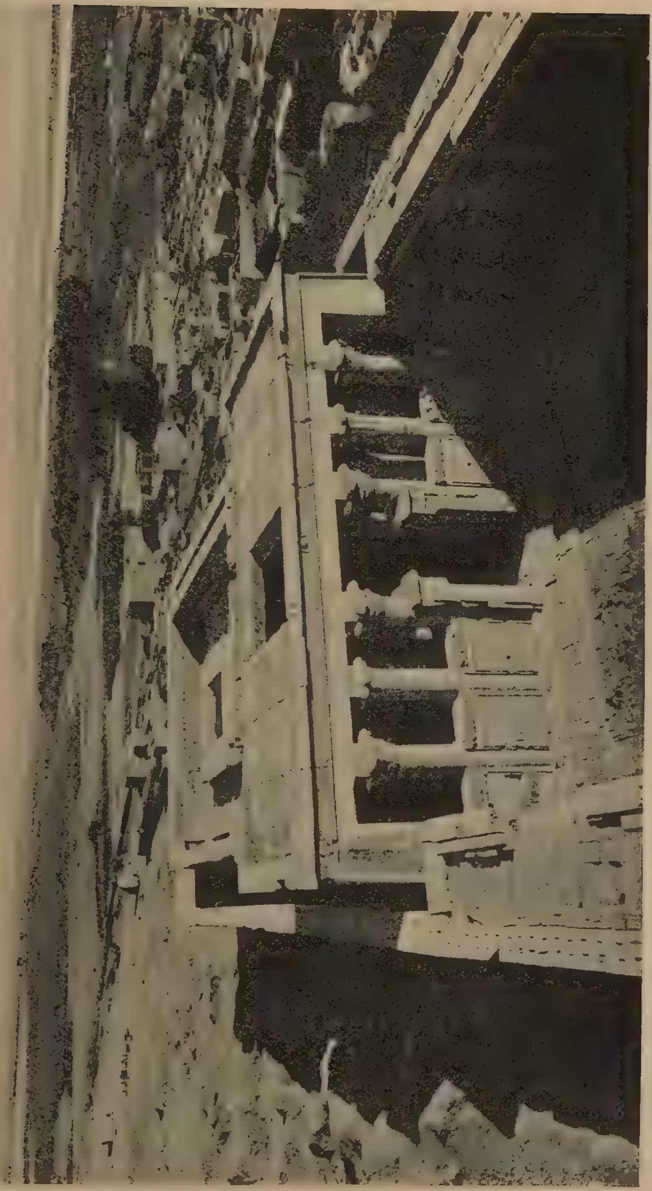
220. Relief with figures of Ptolemy II, Philadelphos, and Queen Arsinoë, about 260 B.C.
[Southern Egyptian Gallery, Bay 25, No. 1056.]

which is said at that time to have contained 400,000 works. For stelae, sculptured with reliefs in which Ptolemy II and Queen Arsinoë are represented making offerings to the gods, *see* Bay 25, Nos. 1054–6, Fig. 220 ; a portion of a royal edict is in Bay 28, No. 616. Two remarkable bronze statuettes of the king and queen are exhibited in the Fifth Egyptian Room, Case 234 (Nos. 38442–3). The queen is in Greek dress and the king is represented as the demi-god Herakles, carrying the club and lion's skin and wearing the elephant's head cap (an attribute of Alexander the Great).

**Ptolemy III, Euergetes I,** 246 B.C., conquered the greater portion of Western Asia. He was a patron of the arts and learning, and he repaired and rebuilt many of the ancient temples. To commemorate his victories and the benefits which he conferred on Egypt, the priesthood assembled at Kanōbos (Lat. Canopus) in the ninth year of his reign, and passed a Decree conferring special honours on the king and his queen Berenike. It was ordered that the Decree be cut in the Greek and Egyptian languages on stelae to be set up in the most prominent places in temples of the first, second, and third class throughout Egypt, in order that all men might read of the king's bounty. The Egyptian version was inscribed in two kinds of writing, viz., in hieroglyphics and in demotic. The Decree also ordered that one day be added to the calendar every fourth year, thus anticipating the leap-year of modern times. For a cast of the Decree of Canopus *see* Bay 28, No. 1081. In 237 B.C. Ptolemy III began to build the temple of Edfū (*see* p. 162, Figs. 85, 221), which was finished by Ptolemy XI in 57 B.C. Objects inscribed with his name are not common. For a gold ring which was made in his reign *see* Table-case D, Fifth Egyptian Room.

**Ptolemy IV, Philopator I,** 222 or 221 B.C., added a hall to the temple which the Nubian king, **Argâmon** or **Ergamenes,** built at Dakkah. He defeated Antiochus the Great at the Battle of Raphia (217 B.C.), but did nothing further to break his power. He organized elephant hunts in the Sūdān, and transported the animals by sea to Egypt for military purposes; a Greek inscription set up by Alexandros and Charimortos, generals of the elephant hunts of Ptolemy IV, is in Bay 26, No. 1207.

**Ptolemy V, Epiphanes,** 205 B.C., was a great benefactor of the temples of Egypt; and to mark their gratitude to him the priests of all Egypt met in solemn assembly at Memphis in the ninth year of his reign, and passed a Decree ordering that increased honours be paid to the king and his ancestors, that a statue of him be set up in each of the temples, and that a copy of the Decree, inscribed upon a stone stele, in hieroglyphic, demotic and Greek writing, be likewise set up in each temple of the first, second, and third class throughout



221. View of the Temple of Edfū, taken from the top of the pylon. The temple was begun in 237 B.C. and finished in 57 B.C., and its construction occupied 180 years, 3 months, and 14 days.

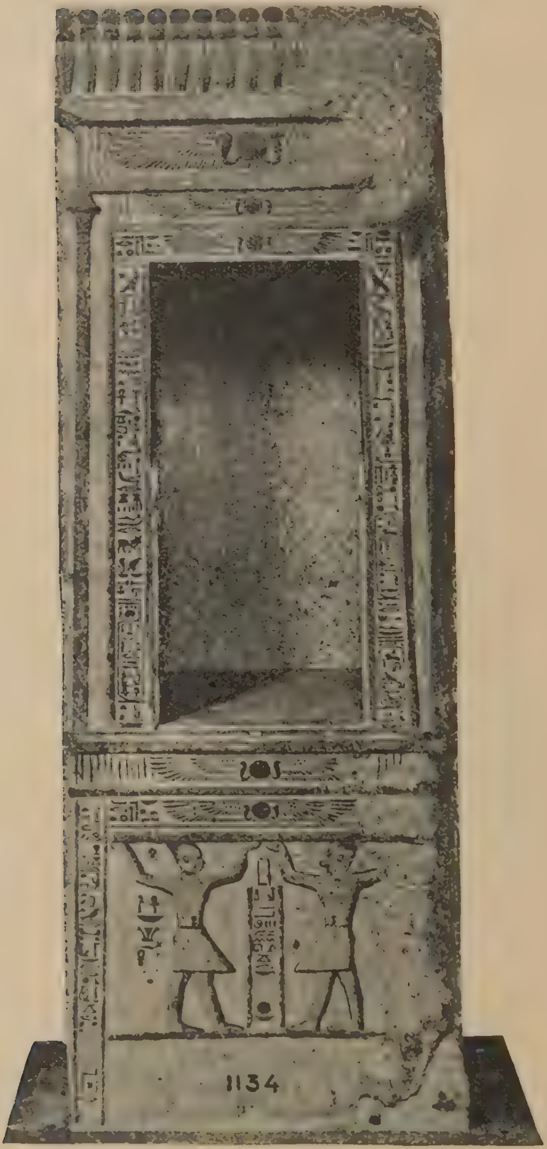
Egypt. This Decree was probably compulsorily exacted by the king from the priests in return for his benefactions, and ordered to be posted in every temple throughout Egypt as a counterblast to the revolts that had broken out in the Thebaïd, which was, for a time, actually independent under two "kings" named Harmachis and Anchmachis. The Decree was duly carried out, for portions of three or four stelae, inscribed with the text of it, have been discovered. Most important of all is the stele which was found by M. Boussard in 1798, which, because it was dug up near Rosetta, is commonly known as the Rosetta Stone (No. 24, Southern Egyptian Gallery; Fig. 20). A special interest attaches to this monument, for from it Thomas Young, in 1816–1818, deduced the values of

222. Head of a statue of one of the Ptolemies, about 250 B.C.
[Southern Egyptian Gallery, Bay 27, No. 941.]

several letters of the Egyptian alphabet, and succeeded in reading the name of Ptolemy. Next with the help of this text and of an obelisk from Philae, the Frenchman Champollion read the name Cleopatra, and formulated a correct system of Egyptian decipherment. (For details *see* p. 41 ff.) During the reign of Ptolemy V, the Egyptians first invoked the protection of Rome.

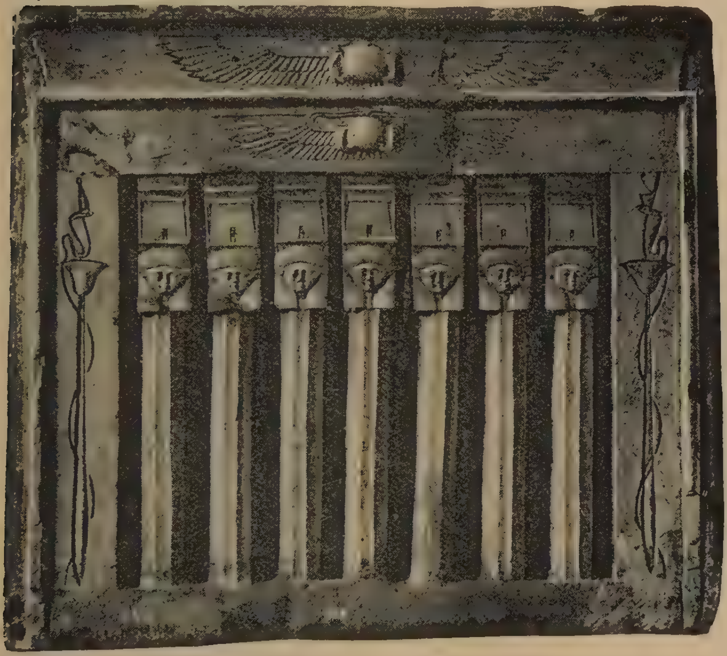
**Ptolemy VI, Eupator,** died the year he became king. During the reign of **Ptolemy VII, Philometor** (173 B.C.), the Jews were permitted to build a temple at Tell al-Yaḥūdīyah or Onion in the Delta, Onias being high-priest. (For a stele on which are sculptured figures of Ptolemy VII and the two Queens Cleopatra, *see* Bay 27, No. 612.) **Ptolemy VIII** was murdered. **Ptolemy IX, Euergetes II,** 147–117 B.C., finished the temple of Edfū, and repaired many temples both in Egypt and Nubia. What is probably an official portrait of him is the black basalt head and torso of a royal statue No. 1641 (Bay 32). From the temple of Isis at Philae came the fine monolithic granite shrine (Fig. 223) dedicated by Ptolemy IX, in which a sacred bird or animal was kept (Bay 30, No. 1134). It was found lying on its side among the ruins of a Coptic church on the Island of Philae; it had been utilized by the builders of the church as the base of a Christian altar. **Ptolemy X,** 117 B.C., conferred great benefits on the temples of the First Cataract (see Bay 29, No. 1020); **Ptolemy XI** and **Ptolemy XII** were killed in 87 and 81 B.C. respectively; **Ptolemy XIII,** "The Piper," 80–51 B.C. began to build the temples of Denderah and Esna; **Ptolemy XIV,** 51 B.C., and his sister Cleopatra were left by their father, Ptolemy XIII, under the guardianship of the Roman Senate, and Pompey was made their guardian. After the battle of Pharsalia, Pompey fled to Egypt, and was murdered at the instance of Ptolemy XIV, who had banished his wife Cleopatra. In 48 B.C., Julius Caesar landed in Egypt, defeated Ptolemy, who was drowned, and reinstated Cleopatra. **Ptolemy XV** was appointed co-regent; but he was murdered by Cleopatra's orders in 45 B.C., and **Ptolemy XVI, Caesarion,** son of Julius Caesar and Cleopatra, was named co-regent in his stead. After the defeat of Antony by Octavianus and the death of Antony and Cleopatra, Egypt became a Roman Province, 30 B.C.

The Egyptian antiquities of the Ptolemaïc Period in the British Museum consist chiefly of Stelae inscribed with funerary texts; they are comparatively small in size, and are painted in bright colours. The texts often contain the ages of the deceased persons, and details concerning the length of time occupied in the process of mummification, which



223. Granite monolithic shrine dedicated to the goddess Isis of Philae by Ptolemy IX (?), Euergetes II, 147–117 B.C. [Southern Egyptian Gallery, Bay 30, No. 1134.]

are wholly wanting in the funerary monuments of an earlier period. Among the gods mentioned on the stelae is Sarapis, who represents a fusion of the old Egyptian gods, Osiris and Apis, and was identified with the Greek Hades. (*See* p. 398; the stories connecting him with Sīnope are ignorant Greek inventions arising from the name *Senhapi*, "Place of Apis," given to the necropolis of Ṣaqqārah.) The stone coffins of the period are in the form of a mummy, and are usually carefully cut and finished. We have already seen that two important edicts of the priests of Memphis and Canopus were cut on stelae in two forms of Egyptian writing, viz., hieroglyphic and demotic, and in Greek; there are also several examples of funerary monuments in the British Museum in which the hieroglyphic text is followed by a rendering in demotic and Greek. In the case of small objects, *e.g.* mummy labels,

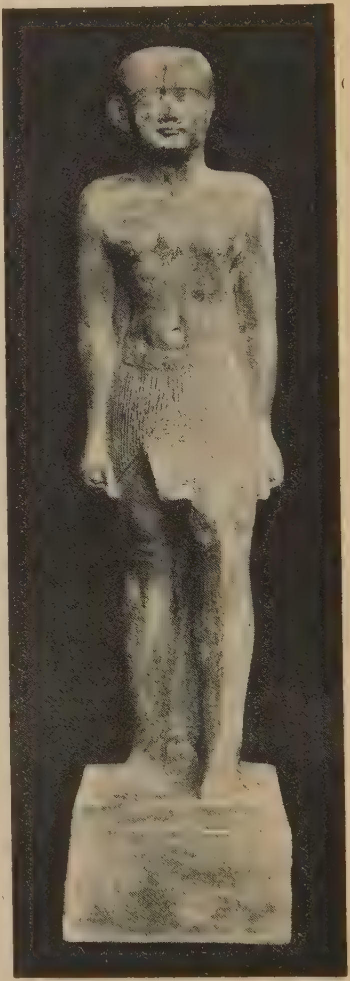


224. Limestone window with mullions in the form of pillars with Hathor-headed capitals. From an Upper Egyptian Temple.

[Southern Egyptian Gallery, Bay 25, No. 1153.] Ptolemaïc Period.

the inscriptions are in demotic and Greek only (Third Egyptian Room).

Among the noteworthy monuments of this period are: the curious group of three painted limestone figures of Nubian gods, from a temple in Upper Egypt or Nubia, probably dating from the time of Ptolemy IX (Bay 28, Nos. 1474–6); green basalt coffin of the lady ʿAnkhet (Bay 29, No. 33), and the limestone coffin of Pedineset (Bay 26, No. 34, Fig. 128); limestone window from the clerestory of a temple in Upper Egypt (Bay 25, No. 1153, Fig. 224); and a Greek marble sun-dial from Alexandria (Bay 29, No. 778). There is a good royal head in Bay 31 (No. 97). No. 59075 (Fifth Egyptian Room) is a good example of a small portrait statuette of late Ptolemaïc age, without inscription (Fig. 225). In the costume the continued archaïstic influence is noticeable: it is like an XVIIIth century person being represented as an ancient Roman. The taste of the day was degenerate.



225. An Egyptian noble of the Ptolemaïc period in archaizing costume.

[No. 59075. Fifth Egyptian Room.]

An interesting group of stelae, with demotic inscriptions, is exhibited in Bay 27; and in Bay 29 (No. 838) is the stele of Euonymos, with an inscription in Greek and demotic. Among the stelae which give the ages of deceased persons may be noted those of Her-ibu, a priest of king Sahu-Raʿ (?), who lived fifty years, seven months, and five days, while his embalmment took seventy days (Bay 30, No. 378); Tasheremut (Tšemut), a priestess who died aged ninety-seven years (Bay 27, No. 386); and

Berenike (?), who died aged sixty-four years, eight months, and twenty-six days (Bay 29, No. 383). Of all the stelae of this period the most interesting is that of the lady Timouth (Ta-Imḥotep), who belonged to a family that reckoned among its members several princes of Memphis and high-priests of Ptaḥ (Bay 29, No. 147). She was born in the ninth year of the reign of Ptolemy XIII, about 71 B.C., and when fourteen years old she was married to her half-brother, the priest Pšenptaḥ (P-shere-en-Ptaḥ) (*see* his stele in Bay 27, No. 886). During the first twelve years of her married life she gave birth to three daughters, but no son, which caused her husband great grief. She and her husband prayed to the god Imouth (Imḥotep), the son of Ptaḥ, for a son, and the god, appearing to P-shere-en-Ptaḥ in a dream, promised to grant his prayer if he carried out certain works in connexion with the temple. When the priest awoke he caused the works to be taken in hand, and soon after they were completed his wife gave birth to a son who was named Imouth (Imḥotep), and surnamed Pedibast (*see* his stele in Bay 27, No. 188). Four years afterwards Timouth died, and was buried with due ceremony by her husband, to whom she addresses an inscription of great interest quoted on pp. 94, 214 in connexion with Egyptian beliefs (Fig. 116).

Characteristic of this period is the clumsiness of the decoration and inscriptions in the temples, contrasted with the magnificence with which they were built: *e.g.* Edfū. Equally characteristic is the combination of Egyptian and Greek motives in the decoration of the tombs of the earlier part of the dynasty, and in small objects of art, notably those of fayence, which at this period was beautiful and delicate in colour (Wall-case 230, Fifth Egyptian Room); note bowl No. 57385, and rhyton No. 57318, the latter given by Mr. Howard Carter.

## THE ROMAN PERIOD.

Egypt, having become a province of the Roman Empire on the death of Cleopatra, 30 B.C., was forthwith placed under the rule of a Prefect, and administered like any other Roman Province. Under the strict but just rule of her new masters Egypt prospered, for trade flourished, and life and property were, on the whole, well protected by the laws of Rome. A notable building of the Roman period is the "Kiosk" or "Pharaoh's Bed" at Philae (Fig. 226), which shews that the old Egyptian style of architecture was not yet dead. Reference has already been made (*see* pp. 381, 389) to the Nubian kingdom founded by Piʿankhi, who made Napata his capital; its later kings were buried in pyramids at Kerma, nearby, recently excavated by Reisner; it must also be noted that at some period between 500 B.C. and the end of the Ptolemaïc rule, a second Nubian kingdom was founded by an unknown Ethiopian chief on the Island of Meroë, with a capital at Meroë, on the Nile, at Bagrawīr or Baqarawīya, about 50 miles south of its junction with the Atbara. When the Romans began to rule over Egypt the Meroïtic Kingdom was flourishing and the authority of its sovereign, apparently Queen **Ȧmenṭarit**[1] (having also the title **Kantakit** (Kandake, Lat. **Candace**), which was common to all the Queens of Meroë), probably extended northwards as far as the First Cataract. In 29 B.C. Candace made a treaty with Cornelius Gallus, the first prefect of Egypt; but, five years later, when Ælius Gallus was prefect, she invaded Egyptian territory and slew the Roman garrisons of Philae and Syene. In revenge the Romans invaded Nubia and marched to

226. The building at Philae commonly known as "Pharaoh's Bed."
Roman Period.

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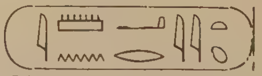
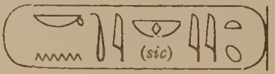
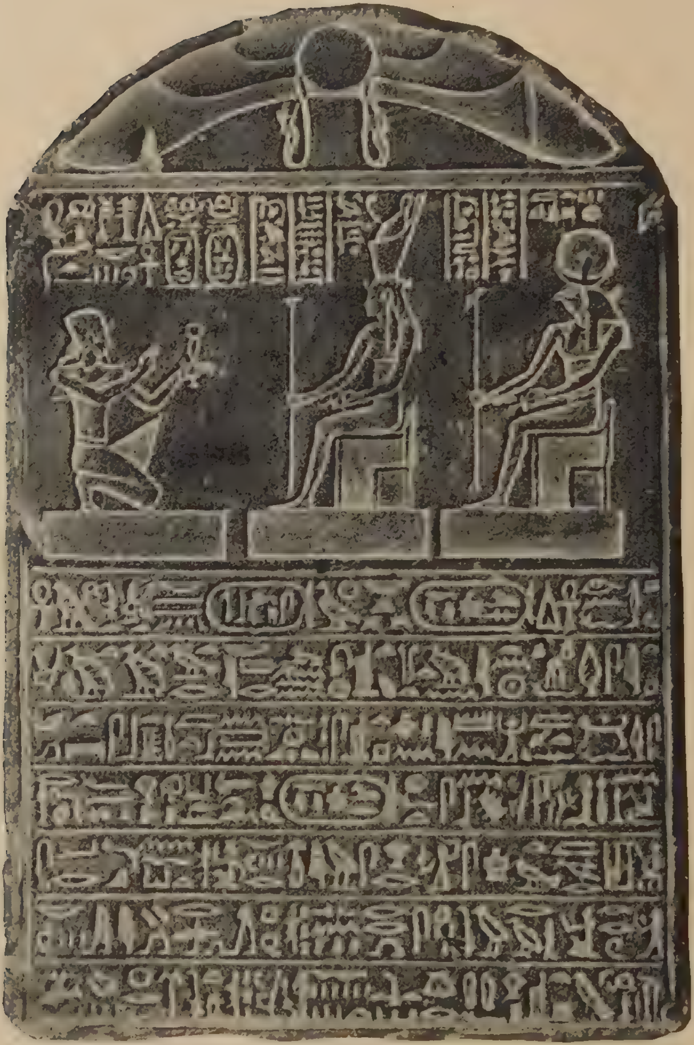
[1] The hieroglyphic form of her prenomen is , and her nomen was Kantakit or Kandake 

. Her tomb is at Meroë (Northern Group of Pyramids, No. 1).

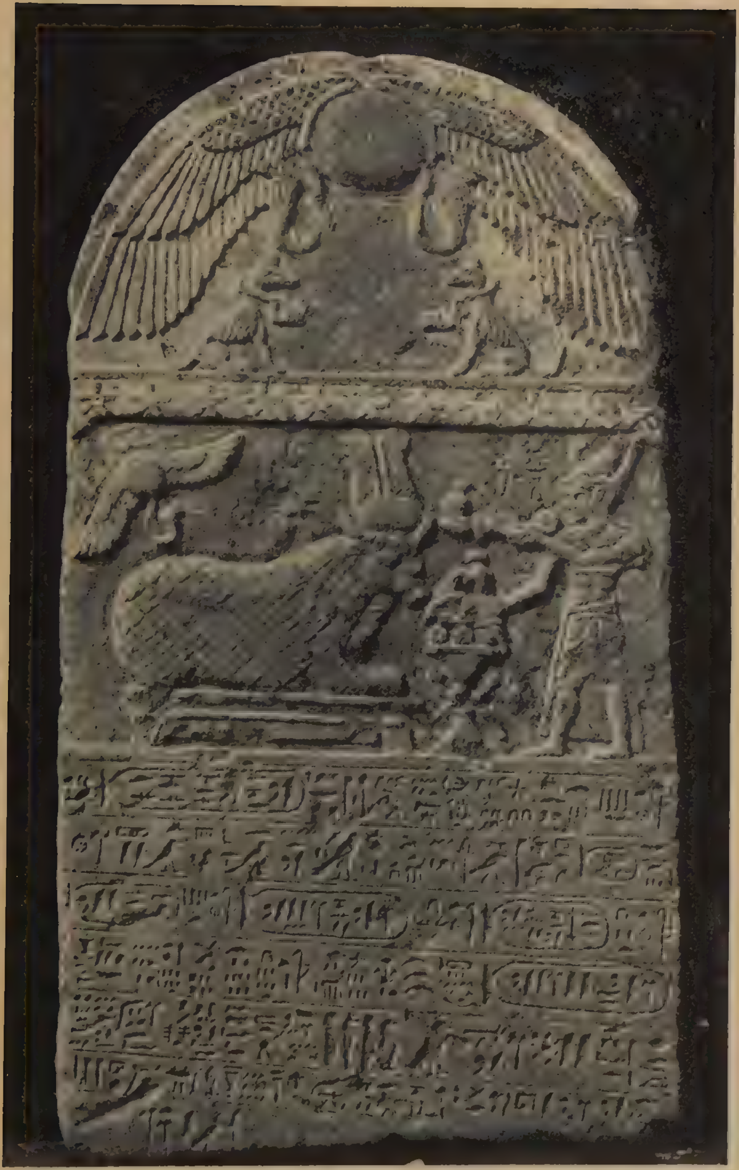
Napata, which they sacked and burned; and the Candace was forced to submit. From that time onward little is heard of the Kingdom of Meroë; but the pyramids which still stand near Meroë prove that the Nubians observed the old Egyptian customs in connexion with the burial of their dead in chambers under the ground. They offered sacrifices to Osiris, Isis, Nephthys, Anubis, and other gods of the cycle of Osiris, and recited the ancient formulas, which are also written in hieroglyphics on the walls of the funerary chapels; and in some instances they reproduced on the walls whole scenes, *e.g.* the Weighing of the Heart, and the Pylons of the Other World, from Ptolemaïc copies of the "Book of the Dead," as for example, on the rude sandstone relief, given by the Sūdān Government in 1905, from a pyramid chapel at Meroë, which is exhibited in Bay 31, No. 719. On the right, the Queen Candace is seated, her consort by her side, holding symbols of sovereignty, her feet resting on representatives of conquered tribes. Immediately in front of the large figure of the queen we see her pouring out libations to Osiris, and round about her are vases of wine, beer, unguents, bulls for sacrifice, etc., for the funerary feast. In her company are priests, officials, relatives, and others, who bear offerings, palm branches, etc. This relief was originally coloured red. Also may be mentioned the two altars with Meroïtic Inscriptions exhibited in Bay 30, Nos. 1050, 1051, and the great Meroïtic inscription of Akinizaz, No. 1650, of about 24 B.C. The Meroïtic character has lately been deciphered by Prof. F. Ll. Griffith, of Oxford.

Nearly all the Roman emperors from Tiberius (A.D. 14) to Diocletian (A.D. 284) adopted Egyptian names and titles, and caused their names to be written within cartouches like those of the Pharaohs. The stele in Bay 27 (No. 617) states that Tiberius rebuilt portions of the temple of Mut at Thebes; and another stele (Bay 29, No. 398, Fig. 227) refers to the setting up by him of a statue of the goddess Mut, and the re-endowment of the portion of the temple wherein it stood. In the reign of **Nero** (A.D. 54–69), two centurions sent into the Sūdān to report on the general condition of the country are thought to have reached the marshes near Shāmbī, about 700 miles south of Kharṭūm. Tradition asserts that Christianity was first preached in Alexandria towards the close of his reign, and that St. Mark arrived in that city, A.D. 69. To this period belongs stele No. 192 (Bay 32), which was set up to mark the gratitude of the Egyptians to Nero for appointing F. Claudius Balbillus prefect of Egypt. **Hadrian** visited Egypt twice, and founded the city of Antinoopolis in memory of his favourite Antinous who was drowned in the Nile; when at Thebes he went



227. Tablet recording the setting up of a statue to the goddess Mut, and the restoration of certain buildings by the Emperor Tiberius Caesar, about A.D. 20.

[Southern Egyptian Gallery, Bay 29, No. 398.]



228. The latest Egyptian hieroglyphic inscription: of Diocletian.
(A.D. 296)

[No. 1696.] [Southern Egyptian Gallery.]

with the Empress Sabina and the very bad poetess Balbilla to view the Colossi (*see* p. 346). Balbilla's lucubrations are still described on the singing Colossus. In the reign of **Marcus Aurelius** (A.D. 161–180) the walls which surrounded the Sphinx at Gīzah were repaired (*see* Stele, No. 438, Bay 32). **Septimius Severus** (A.D. 196) issued an edict against the Christians in Egypt; in his time the voice of the Memnon colossus was spoilt by repairs to the statue. Also his successor, **Caracalla** (A.D. 211), encouraged the Egyptians and favoured their national religion. **Decius** (A.D. 249) made a systematic attempt to destroy the Christians, and every person was called upon to offer sacrifice to the gods, or suffer death. In the reign of **Diocletian** (A.D. 284), the Blemmyes, a confederation of tribes who lived in the Eastern Sūdān, became so powerful that they compelled

229. Sepulchral stele of the later Roman Period.
[Bay 29, No. 399.]

the Roman garrisons to withdraw from the Dodekaschoinos,[1] and the emperor was obliged to hire the Nobadae, or tribes of the Western Desert, to keep them in check. He also agreed to pay the Blemmyes a fixed annual sum to refrain from raiding Roman territory in Egypt, and built a temple at Elephantine wherein representatives of all the peoples concerned might swear to observe the covenant in the presence of their respective gods. Diocletian in fact abandoned Nubia. To his twelfth year, the eleventh of Maximian, and fourth of Galerius (A.D. 296), belongs the latest dated Egyptian monument inscribed in hieroglyphs (No. 1696, Fig. 228; Southern Egyptian Gallery), shewing the emperor offering to the Bouchis bull at Armant (gift of the Egypt Exploration Society, 1929). In 304 Diocletian issued a savage edict against the Christians in Egypt, and the persecution which followed it was cruel. From Philae comes the stone bearing, in Greek, the names of Diocletian and **Constantine** (A.D. 324) No. 1359, Bay 26.

The Constantinian conversion had not at first much effect in Egypt, but in 378 **Theodosius the Great** proclaimed Christianity the religion of his Empire, and many temples in Lower Egypt were turned at once into churches; still, however, the ancient Egyptian gods were worshipped as usual in Upper Egypt. **Marcianus** (A.D. 450-457) invaded Nubia and punished the Blemmyes and Nobadae for raiding Roman territory; they paid a huge fine, gave hostages for their future good behaviour, and made an agreement to keep the peace for one hundred years. In return they stipulated that they should be allowed to make pilgrimages annually to Philae, and to borrow the statue of Isis from time to time, so that they might take it about the country, and give the people the opportunity of invoking the protection and blessing of the goddess. To this concession the officially Christian Roman government had to agree. In the first half of the sixth century, however, the Nubians embraced Christianity, and **Silko**, king of the Nobadae, founded a kingdom having its capital at Dongola. During the reign of **Justinian** (A.D. 527–565) the hundred years' truce came to an end, and the Blemmyes, still pagan, and Nobadae again began to give trouble. Justinian, believing that the cause of the revolt was the annual pilgrimage to Philae, sent his officer Narses thither, with strict orders to close the temples of Isis. Narses threw the priests of Isis into prison, confiscated the revenues of the goddess, and carried off the statues of the gods of Philae to Constantinople. So ended the ancient Egyptian religion. The religious art had been growing more and more clumsy (Fig. 229) until, in the fourth and fifth centuries, it disappeared in a welter of childish barbarism, from which Coptic art gradually arose (*see* p. 419).

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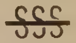
[1] *I.e.* the portion of the Nile Valley between Syene and Hierasykaminos, which was 12 *schoeni* (hence the name), or 70 miles, in length.

In the reign of **Heraclius** the Persians, under Khusrev or Chosroës Anushirwan, invaded Egypt (A.D. 619), which they held for ten years. Owing to the desertion from the Persians of the Arab tribes, who had now attached themselves to the victorious troops of Muḥammad the Prophet (born at Mecca, Aug. 20, A.D. 570, died in June, 632), Heraclius was able to attack the Persians, in Syria, and defeating them became master of Egypt once more. In 640 ʿAmr Ibn al-Āsī, the general of the Khalīfa Omar, conquered Egypt, and thus the country became a province of the newly founded Arab Empire.

During the rule of the Romans, which lasted from 30 B.C. to A.D. 640, the Greek language entirely superseded Egyptian for official purposes, and it was also usually employed in the funerary inscriptions. Interesting examples are the stele of Politta, inscribed with a metrical text (Bay 26, No. 1083), and the stele of Artemidorus (Bay 26, No. 1084). In the Department of Greek and Roman Antiquities is preserved a stele giving the names of the victors in Greek athletic games held in Egypt under the Antonines (second century A.D.). On the pillar altar (Bay 31, No. 1086) is a dedication in Greek to the god Sarapis of the city of Canopus; and on the square sandstone slab (Bay 26, No. 1087) is a very interesting but difficult text of the early Byzantine period, recording the cleansing and restoration of some public building near the town of Kom Ombo in Upper Egypt, whilst Gabriel was Duke of the Thebaïd. This, like other inscriptions of the time, is dated by means of the year of the *Indiction*, which is not always easy to equate with the corresponding year of the Christian era. Other interesting inscriptions in Greek are found in ostraka, or potsherds, many of which are dated in the reigns of Claudius, Nero, Vespasian, Trajan, Antoninus, Sabinus, Pertinax, etc., will be found exhibited in Table-case C in the Fourth Egyptian Room. A single Latin ostrakon (No. 29745), containing a Roman military receipt for grease and tar supplied to the troops (?), is also there exhibited. During the early centuries of Roman rule, the Egyptians continued to mummify their dead, and to bury them with the ancient rites and ceremonies. The use of the funerary stele or tablet continued down to the fourth century A.D.; but the gods represented on them appeared in different forms, and Greek or demotic took the place of hieroglyphics. In the region about Thebes and to the south of that city the cult of Osiris and Isis continued until the fifth century, and at Syene, as we have seen, as late as about A.D. 560.

The most important event during the rule of the Romans was the introduction of Christianity by St. Mark the Apostle, who, according to tradition, preached the Gospel in Alexandria about A.D. 69. The knowledge of the new religion spread rapidly, and converts multiplied. Men who had embraced Christianity retired into the desert to lead a life of austerity and contemplation, among whom may be mentioned Frontonius, who collected seventy disciples, and withdrew to the Nitrian Desert between A.D. 138 and 161, and Paul the Anchorite, who died about A.D. 250, aged 113 years. The life and teaching of St. Antony, born 250, died 355, induced thousands to become monks. St. Pachomius, in 320, systematized monasticism, but he required the recluses to work for their living whilst they cultivated spiritual excellences. Women as well as men flocked to the desert, and nunneries existed in many places in Egypt. The number of such recluses was great; at Nitria alone there were 5,000 monks, and, in addition, 600 lived solitary lives in the neighbouring desert. At Oxyrrhynchos (Pemdje) there were 10,000 monks, and the bishop had charge of 20,000 nuns. In the monasteries of Nitria and Panopolis, and elsewhere, the Holy Scriptures were translated from Greek into Egyptian (*i.e.* Coptic, *see* p. 38) and Syriac, and other Oriental languages; and copies of them were carried by monks and fugitive Christians into Nubia, and even into remote Abyssinia, by way of the Blue Nile. In the Oases of the Western Desert were numbers of Christians in the fourth and fifth centuries; wherever the monk went he took Christianity with him.

The principal doctrine of the Egyptian Christians, or Copts, is that God the Father and Christ are of one and the same nature (*homoousian*); Arius held that God and Christ are only similar in nature (*homoiousian*) and was declared a heretic. The Copts are called "Monophysites," and are also heretics according to the Orthodox and Roman churches, because they believed, and still believe, that Christ is of one nature only, and "Jacobites" because their views as to the nature of Christ are identical with those of one Iakobos (Jacob), a famous preacher of the Monophysite doctrine. The Copts commemorated the sufferings of their community during the persecution of Diocletian (A.D. 304) by making the Era of the Martyrs, by which they date their documents, begin with the day of Diocletian's accession to the throne, August 29th, A.D. 284. In the reign of Justinian the Copts split up into two great parties, *i.e.* the Melkites, or Royalists and the Jacobites; henceforward each party chose its own Patriarch. The dissensions between them materially aided the Conquest of Egypt by the Arabs.

Side by side with Christianity there also sprang up in Egypt, under Roman rule, a number of sects to which the title "Gnostic" has been given. They derived many of their views and beliefs from the religion of the ancient Egyptians, and they admitted into their system many of the old gods, *e.g.* Khnūm, Ptaḥ, Raᶜ, Åmon, Thoth, Osiris, etc.; but at the same time, adopted many Christian ideas. The founders of Gnosticism, a word derived from the Greek *gnōsis*, "knowledge," claimed to possess a superiority of knowledge in respect of things divine and celestial, and they regarded the knowledge of God as the truest perfection of knowledge. A peculiar god of the Gnostics represented often as cock-headed or jackal-headed, was Abrasax, or Abraxas, and he represented the ONE who embraced ALL within himself. They attributed magical properties to stones, which, when cut into certain forms, and inscribed with legends, or mystic names, words, and letters, afforded, they thought, protection against moral and physical evil. An unusually fine collection of Gnostic Gems and Amulets is exhibited in the Coptic Room: No. 56001 speaks of the "Father of the World, the God in Three Forms"; No. 56018 shows us the lion-headed serpent Knoumis and the mystic symbol ; No. 56025 makes the Osiris-Christ to be Jah of the Hebrews, and also Alpha and Omega; Nos. 56036, 56037 and 56044 have figures of Abraxas cut upon them; No. 56087 mentions Solomon's Seal, No. 56110 the six Archangels; and of peculiar interest are No. 56231, engraved with a representation of the Crucifixion, and No. 56469, engraved with a representation of the Birth of Christ.[1]

As the Arabs were materially assisted in their conquest of Egypt by the Copts, the new masters of the country treated the latter with great consideration for about a hundred years; but, from A.D. 750 onwards, they persecuted their Christian subjects at intervals with great severity. The non-Christian inhabitants of the country embraced Islām, or the doctrine of Muḥammad the Prophet, and, with the religion of the Muslims, the knowledge of the Arabic language spread throughout Egypt. It gradually superseded Egyptian, or Coptic, and about the end of the twelfth century it became the common language of the country, Coptic ceasing to be spoken except in monasteries and remote villages. By the seventeenth century it had entirely died out, except in so far as it was used in the Church services.

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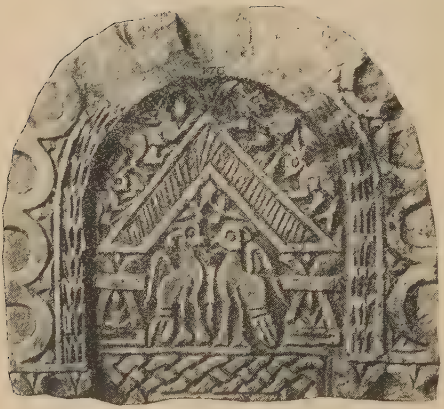
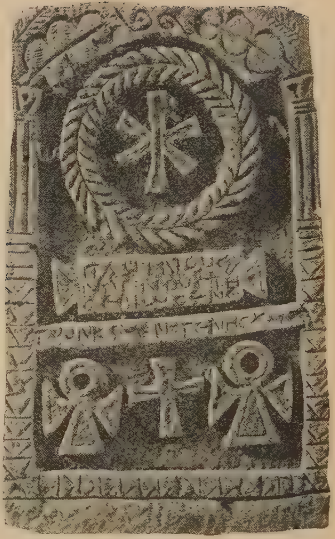
[1] On the rise of Christianity in Egypt and its relations with Gnosticism, see *Paganism and Christianity in Egypt*, by the late P. D. Scott-Moncrieff (Cambridge University Press).

In 642 the Arabs, under ʿAbdu'llah bin Saʿd, entered the Egyptian Sūdān, and ten years later they marched to Dongola, destroyed the church and the town, and levied an annual tribute, or *Bakt*, consisting of 360 or 365 men, upon the Nubians, which was paid with more or less regularity for nearly 500 years. On several occasions the Arabs invited the Christians of Nubia to embrace Islām, but the latter steadily rejected the offer, paid their tribute, and continued to worship God according to the teachings of their Jacobite priests, who were appointed to their office by the Patriarch of Alexandria. In 1317 the Cromwellian-named puritan Arab commander, Saif-ed-Dīn ʿAbdu'llah en-Nāṣir ("Sword-of-the-Faith Abdullah the Victorious") finally destroyed or expelled the Christians from the entire Dongola province or Nubia north of Kharṭūm. Further south, Christianity continued to exist on the Blue Nile and in Abyssinia. Many hundreds of churches were built in the Sūdān between A.D. 540, when the Christian religion was established by Silko, king of the Nobadae, and 1450, when the Christian kingdom of Alwa, on the Blue Nile, was destroyed. During the greater part of these 900 years the Liturgy was recited in Greek, and the services were conducted after the manner laid down by the spiritual authorities in Alexandria. Certain Books of the Bible and various Offices were translated in Nūbī, the language of the country; but of these few remains are extant. Egyptian Christianity continues to exist in Abyssinia in a debased form.

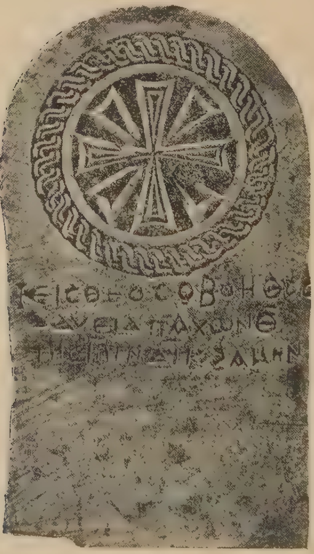
In Egypt the Copts founded and maintained many monasteries, and built many churches; and from these come two remarkable series of monuments, inscribed in Greek and Coptic, which are exhibited in the **Coptic Room** of the Northern Gallery. The greater number of them belong to the period between A.D. 600 and 1000, and among them may be noted: The stele of Isos (?), inscribed in Greek with a prayer to the "God of Spirits" (No. 939); the stele of Paḥomo, the father of a monastic settlement, with figures of the military saints Pakene and Victor (No. 1276); the apse from the shrine of a saint on which are sculptured vine branches, with doves seated on them, and figures of flowers, shells, fish, etc.: a very interesting object (No. 1423); the stele of John the Deacon, inscribed with a lament on the bitterness of death (No. 900); an altar slab from a church (No. 1334); three stelae, inscribed with invocations to saints (Nos. 676, 672, 995); apse from a shrine of a saint from a church at Philae (No. 1422); and a group of stelae commemorating the holy women Hēlenē (*sic*), daughter of Peter, deacon and steward of the Church of St. John, in Esna, in Upper Egypt (No. 1336), Sara, Rachel, Teucharis, Troïs, and Rebecca (Nos. 667, 680, 1300, 1208,



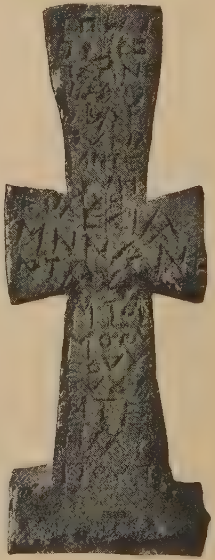
230. Sepulchral tablet sculptured with figures of doves, pilasters, leaf patterns, etc. [No. 176.]



231. Sepulchral tablet of Plēïnōs, a "reader," shewing the *ʿankh* with the cross. [No. 1145.]



232. Sepulchral tablet of David, with sacred monogram. [No. 675.]



233. Sepulchral monument in the form of a cross. [No. 1339].

1299). Many of the sepulchral stelae are richly sculptured with pediments of shrines, pilasters with elaborate carvings, figures of doves (Fig. 230), and everywhere are prominent the cross, which is found side by side with the *ʿankh* ☥, the old Egyptian symbol of "life," and the wreath. The cross and the ☥ are often actually confused or combined, as in No. 1145 (Fig. 231). On several of them also are seen Alpha and Omega, Α Ω. The most elaborately decorated stele is that which was set up for the child Mary in the old church at Sūḥāq. The design is good, the cutting excellent, and it is one of the finest examples extant of this class of monument (No. 618).[1] A very interesting group of Coptic documents, written on pottery and limestone ostraka, mostly from the monastery of Apa Phoibammōn at Dair al-Baḥri, and dating from the seventh to the ninth century A.D., consisting of affidavits, letters, invoices, contracts, extracts from the Scriptures and from liturgies, hymns, etc., is exhibited in Table-case A in the Coptic Room. In Case B is a collection of Coptic crosses, pendants with figures of St. George, etc., from Panopolis. In the Wall-cases are exhibited Coptic pottery and metalwork, some of the latter very fine, chiefly of church vessels, censers, etc., often of a good classical tradition of style, but with nothing Egyptian about them. Several very fine examples of linenwork from Coptic graves and churches are also shewn, and a handsome bier-cloth is in the Christian Antiquities section of the British and Mediaeval Department, where another collection of Coptic antiquities of all kinds is on view.

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[1] Copies and translations of most of the Greek and Coptic inscriptions have been published by the Trustees of the British Museum in "Coptic and Greek Texts of the Christian Period from Ostraka, Stelae, etc., in the British Museum," by H. R. Hall. With 100 plates. 1905. Foolscap. £2.

# A LIST OF THE PRINCIPAL KINGS OF EGYPT.

### First Dynasty.

*c.* 3300 B.C.

" Scorpion."
Naʿrmer. (Menes)
ʿAhai.
Dja.
Djer or Khenti.
Semti Den.
Merpeba ʿAndjib.
Semerkhet Nekht.
Sen Qaʿ.

### Second Dynasty.

*c.* 3100 B.C.

Ḥetep-sekhemui.
Peribsen.
Senedi.

### Third Dynasty.

*c.* 3000 B.C.

Khaʿsekhemui Besh.
Djeser (Žoser).
Sa-nekht.

### Fourth Dynasty.

*c.* 2900 B.C.

Seneferu.
Khufu (Cheops).
Khaʿfraʿ (Chephren).
Menkauraʿ (Mykerinos).
Shepseskaf.

### Fifth Dynasty.

*c.* 2750 B.C.

Userkaf.
Saḥuraʿ.
Neferirikaraʿ.
Khaʿneferraʿ.
Enuserraʿ Ån.
Dedkaraʿ Isesi.
Uanis.

### Sixth Dynasty.

*c.* 2600 B.C.

Teti.
Pepi (Piapi) I.
Pepi II.

### Eleventh Dynasty.

*c.* 2300 B.C.

Iniatef (Antef) Uaḥ-ʿankh.
Iniatef Nekht-neb-tep-nefer.
Mentuḥetep I–IV.

### Twelfth Dynasty.

*c.* 2212 or 2000 B.C.

Åmonemḥet I.
Senusret I.
Åmonemḥet II.
Senusret II.
Senusret III.
Åmonemḥet III.
Åmonemḥet IV.
Sebek-neferu-Raʿ.

### Thirteenth Dynasty.

*c.* 2000 or 1788 B.C.

Sebekhetep I–III.
Mermeshaʿu.

### Fourteenth Dynasty.

*c.* 1700 B.C.

Sebekemsaf.
Iniatef V.

### Fifteenth–Sixteenth Dynasties.

(Hyksos.)

*c.* 1700–1580 B.C.

Apepi I–IV.
Khayan.

### Seventeenth Dynasty.

*c.* 1700–1580 B.C.

Seqenenraʿ Taa I–III.
Kames.

### Eighteenth Dynasty.

Åʿaḥmes I, *c.* 1580–1559 B.C.
Åmenḥetep I, 1559–1539.
Tuthmosis I, 1539–1514.
Tuthmosis II, 1514–1501.
Ḥatshepsut, 1501–1479.
Tuthmosis III, 1501–1447.
Åmenḥetep II, 1447–1421.
Tuthmosis IV, 1421–1412.
Åmenḥetep III, 1412-1376.
Åmenḥetep IV (or Åkh-en-Åten), 1380-1362.
Smenkhkaraʿ, 1362–1360.
Tut-ʿankh-Åmon, 1360–1350.
Åi, 1350–1345.
Ḥoremḥeb, 1345–1321.

### Nineteenth Dynasty.

Rameses I, *c.* 1321–1320 B.C.
Seti I, 1320–1301.
Rameses II, 1301–1234.
Merenptaḥ, 1234–1225.
Åmonmeses, 1225–1223.
Siptaḥ, 1223–1215.
Seti II, 1215–1205.

### Twentieth Dynasty.

Setnekht, *c.* 1205–1204 B.C.
Rameses III, 1204–1172.
Rameses IV–XI, 1172–1100.

### Twenty-first Dynasty.

*At Tanis.*

Nsibanebded, *c.* 1100–1095 B.C.
Psibkhaʿnnu I, 1095–1055.
Åmon-em-opet, 1043–1033.
Siamon, 995–977.
Ḥor-Psibkhaʿnnu, 977–947.

*At Thebes.*

Hriḥor, *c.* 1100–1094 B.C.
Pinedjem I, 1055–1043.
Men-kheper-Raʿ, 1043–995.
Pinedjem II, 995–979.
Psibkhaʿnnu II, 979–950.

### Twenty-second Dynasty.

Shashanq I (Shishak), *c.* 947–925 B.C.
Osorkon I, 925–889.
Takeloth I, 889–880.
Osorkon II, 880–850.
Shashanq II, 850–825.
Iuput, 825–818.
Shashanq III, 818–766.
Pámåi, 766–763.
Shashanq IV, 763–725.
Osorkon IV, 725–720.

### Twenty-third Dynasty.

Harsiesi, *c.* 850–836 B.C.
Pedibaste, 836–812.
Takeloth II, 812–728.
Osorkon III, 778–748.
Takeloth III, 755–745.
Rudamon, 745–735.

### Twenty-fourth Dynasty.

Tafnekht, *c.* 720–718 B.C.
Bocchoris, 718–712.

### Twenty-fifth Dynasty.

Kashta, *c.* 745–742 B.C.
Piʿankhi, 742–700 (?).
Shabaka (Sabaco), 715–700.
Shabataka, 700–689.
Taharqa (Tirhāḳāh), 689–663.
Tanut-Åmon, 663–650 (?).

### Twenty-sixth Dynasty.

Psamtik I (Psammetichos), 663–609 B.C.
Nekau (Necho), 609–593.
Psamtik II, 593–588.
Uaḥib-Raʿ (Apries), 588–566.
Åʿaḥmes II (Amasis), 569–526.
Psamtik III, 526–525.

### Twenty-seventh Dynasty.

(Persians.)

Cambyses, 525–521 B.C.
Darius I (Hystaspes), 521–485.
Xerxes, 485–466.
Artaxerxes, 466–424.
Darius II, 424–404.

### Twenty-eighth Dynasty.

Amyrtaios II, 404–399 B.C.

### Twenty-ninth Dynasty.

Naifʿaurud, 399–392 B.C.
Psemut, 392–390.
Hakori, 390–378.

### Thirtieth Dynasty.

Nakhtenēbef (Nektanebēs I), 378–361 B.C.
Zedḥor (Teōs), 361–359.
Nakhtḥoreḥbe (Nektanebes II), 359–342.

### Thirty-first Dynasty.

(Persians.)

Artaxerxes Ochus, 342–336 B.C.
Darius III, 336–332.

### Thirty-second Dynasty.

(Macedonians.)

Alexander the Great, 332–324 B.C.
Philip Arrhidaios, 324–317.
Alexander II, 317–311.

### Thirty-third Dynasty.

(Ptolemies.)

Ptolemy I (Soter), 305–283 B.C.

Ptolemy II (Philadelphos), 285–247.

Ptolemy III (Euergetes I), 247–222.

Ptolemy IV (Philopator), 222–205.

Ptolemy V (Epiphanes), 209–182.

Ptolemy VI (Eupator I), 182.

Ptolemy VII (Philometor), 182–146.

Ptolemy VIII (Eupator II), 146.

Ptolemy IX (Euergetes II), 146–117.

Ptolemy X (Soter II), 117–107; 88–81.

Ptolemy XI (Alexander I), 107–88.

Ptolemy XII (Alexander II), 88–80.

Ptolemy XIII $\left.\begin{matrix}\text{Ptolemy XIII}\\\text{Cleopatra}\end{matrix}\right\}$ Neos Dionysos, 80–51.

Ptolemy XIV, 51–47.

Ptolemy XV, 47–45.

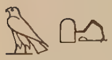
Ptolemy XVI (Caesarion), 45–30.

Overlapping dates usually indicate co-regencies.

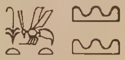
In the case of dynasties of minor importance, the names of ephemeral kings have not been given.

# CARTOUCHES OF THE PRINCIPAL KINGS OF EGYPT

## INCLUDING THE ROMAN EMPERORS.



ʿAḥai.



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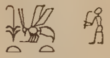

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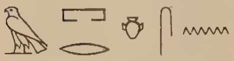

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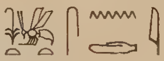
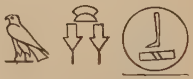
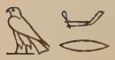


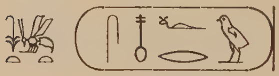
Senedi.



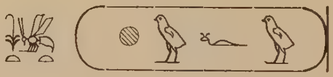
Khaʿsekhemui Besh.



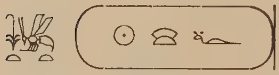
Djeser (Zoser).



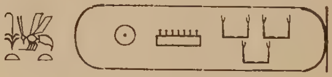
Seneferu.



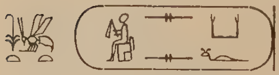
Khufu. (Cheops.)



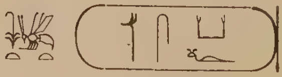
Khaʿ-f-Raʿ.
(Chephren.)



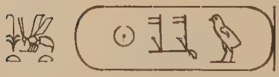
Men-kau-Raʿ.
(Mycerinus.)



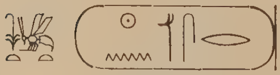
Shepses-ka-f.



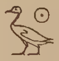
Usr-ka-f.



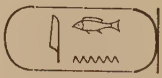
Saḥu-Raʿ.



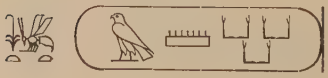
Enuser-Raʿ,



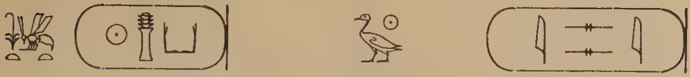
son of the Sun,



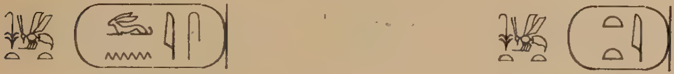
Ȧn.



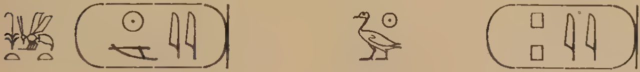
Men-kau-Ḥor.



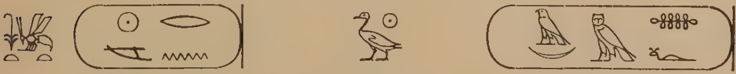
DED-KA-RAʿ, son of the Sun, ISESI.



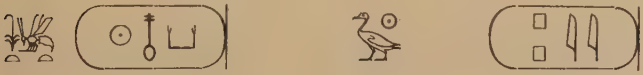
UANIS. TETI.



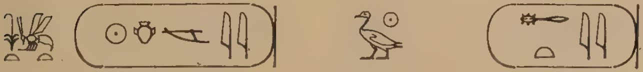
MERI-RAʿ, son of the Sun, PEPI (I.).



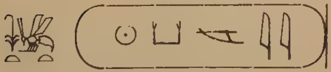
MER-EN-RAʿ, son of the Sun, MEḤTI-EM-SA-F.



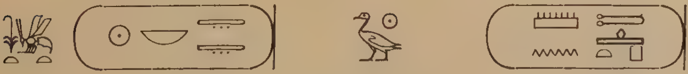
NEFER-KA-RAʿ, son of the Sun, PEPI (II.).



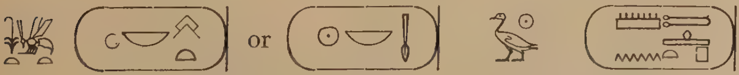
MERIIBRAʿ, son of the Sun, KHATI.



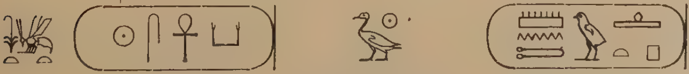
MERIKARAʿ.



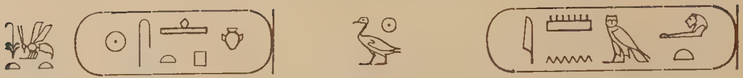
NEB-TAUI-RAʿ, son of the Sun, MENTH-ḤETEP.



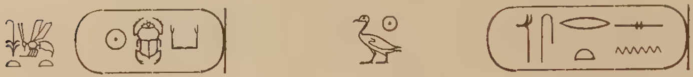
NEB-ḤAPET-RAʿ, son of the Sun, MENTH-ḤETEP.



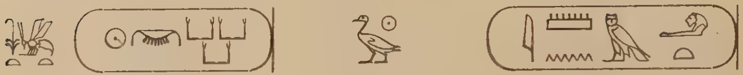
S-ʿANKH-KA-RAʿ, son of the Sun, MENTHU-ḤETEP.



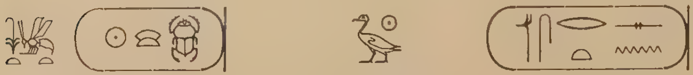
Seḥetep-ʿab-Raʿ, son of the Sun, Amon-em-ḥet (I.).



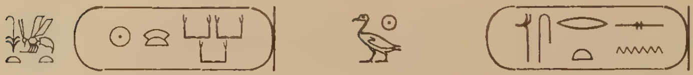
Kheper-ka-Raʿ, son of the Sun, Senusret (I.).



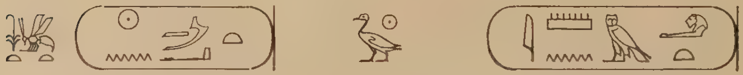
Nub-kau-Raʿ, son of the Sun, Åmon-em-ḥet (II.).



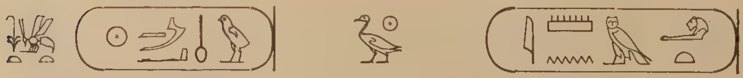
Kheper-khaʿ-Raʿ, son of the Sun, Senusret (II.).



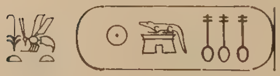
Khaʿ-kau-Raʿ, son of the Sun, Senusret (III.).



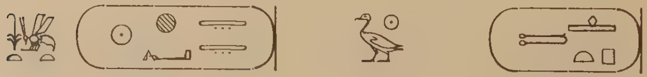
Maʿat-en-Raʿ, son of the Sun, Åmon-em-ḥet (III.).



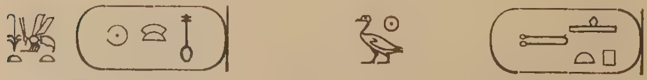
Maʿa-kheru-Raʿ, son of the Sun, Åmon-em-ḥet (IV.).



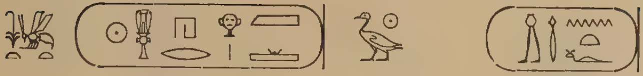
Sebek-neferu-Raʿ.



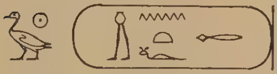
Khu-taui-Raʿ, son of the Sun, Sebekḥetep I.



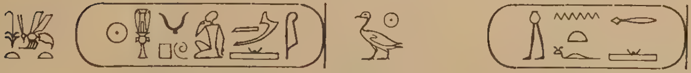
Khaʿ-nefer.Raʿ, son of the Sun, Sebekhetep III.



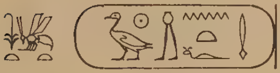
Seshesh-Raʿ-her-ḥer-maʿat, son of the Sun, Iniatef-ʿa (I.).



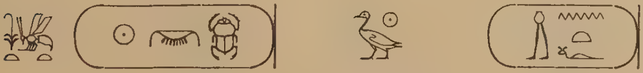
son of the Sun, Iniatef-ʿa (II.).



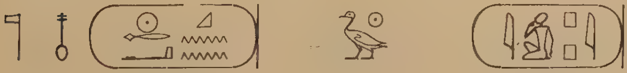
Seshesh-Raʿ-up-maʿat, son of the Sun, Iniatef-ʿa (III.).



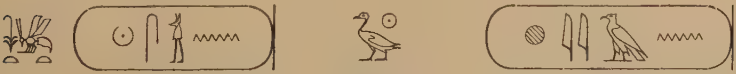
son of the Sun, Iniatef-ʿa (IV.).



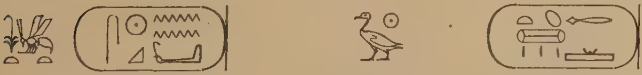
Nub-kheper-Raʿ, son of the Sun, Iniatef.



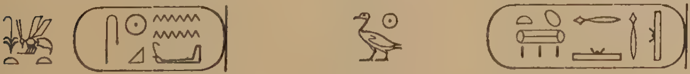
Neter nefer ʿA-qenen.Raʿ, son of the Sun, Ȧpepi.



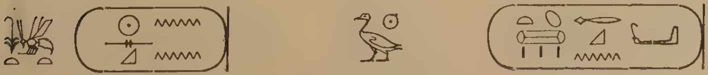
S-user-en-Raʿ, son of the Sun, Khayan.



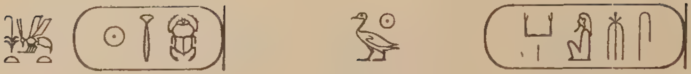
Seqenen-Raʿ, son of the Sun, Tau-aʿ.



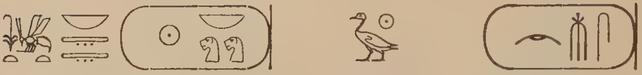
Seqenen-Raʿ, son of the Sun, Tau-aʿ-aʿ.



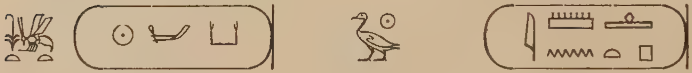
Seqenen-Raʿ, son of the Sun, Tau-aʿ-qen.



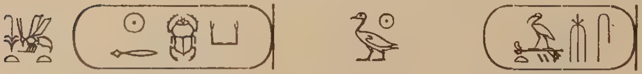
Uadj-kheper-Raʿ, son of the Sun, Kames.



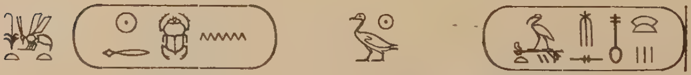
Neb-peḥti-Raʿ, son of the Sun, Iaʿḥmase. (Aʿaḥmes.)
(Amosis I.)



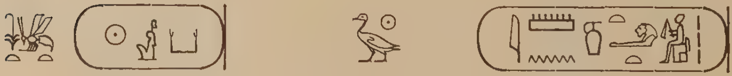
Djeser-ka-Raʿ, son of the Sun, Amenḥetep.
(Amenophis I.)



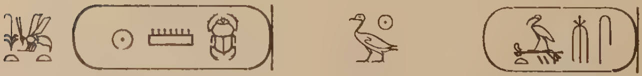
ʿA-kheper-ka-Raʿ, son of the Sun, Tḥutmase.
(Tuthmosis I.)



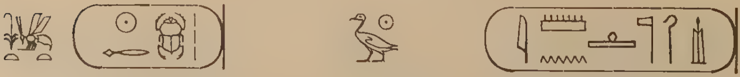
ʿA-kheper-en-Raʿ, son of the Sun, Nefer-khaʿu Tḥutmase.
(Tuthmosis II.)



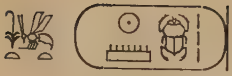
Maʿat-ka-Raʿ, son of the Sun, Haʿt-shepsutkhnemet-Ȧmon. (Queen Hatshepsut.)



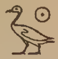
Men-kheper-Raʿ, son of the Sun, Tḥutmase.
(Tuthmosis III.)



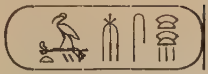
ʿA-kheperu-Raʿ, son of the Sun, Ȧmenḥetep neter ḥiq On.
(Amenophis II.)



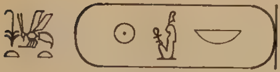
Men-kheperu-Raʿ,



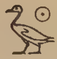
son of the Sun,



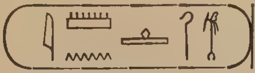
Tḥutmase khaʿ-khaʿu.
(Tuthmosis IV.)



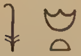
Neb-maʿat-Raʿ,



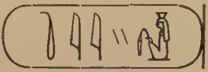
son of the Sun,



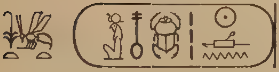
Āmenḥetep ḥiq Uaset.
(Amenophis III.)



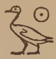
Ḥemet-nesut



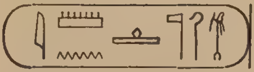
Tiyi.
(Wife of Amenḥetep III.)



Nefer-kheperu-Raʿ
Uaʿ en-Raʿ,

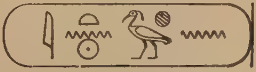


son of the Sun,

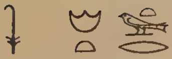


Āmenḥetep neter ḥiq
Uaset. (Amenophis IV.)

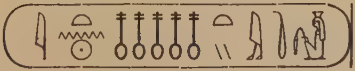
or



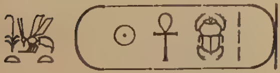
Akh-en-Āten.



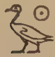
Ḥemet-ueret-nesut



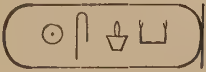
Nefer neferu-Aten Nefretiti.



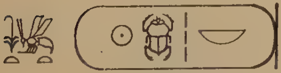
ʿAnkh-kheperu-Raʿ,



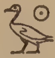
son of the Sun,



Smenkhkaraʿ.



Neb-kheperu-Raʿ,



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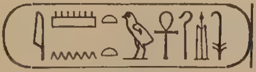
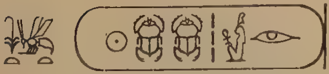
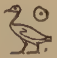


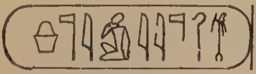
Tut-ʿankh-Āmon ḥiq-on-ris.



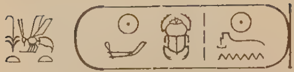
Kheper-kheperu-Āri-maʿat-Raʿ,



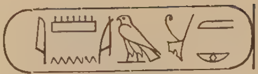
son of the Sun,

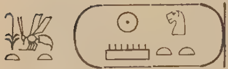


Iat-neter Āi neter ḥiq Uaset.

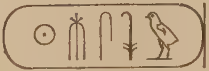

Djeser-kheperu-Raʿ setep-en-Raʿ,

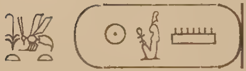
son of the Sun,


Merienamon Ḥor-em-ḥeb.

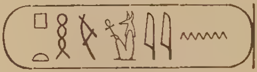

Men-peḥti-Raʿ,

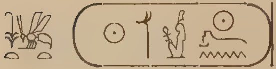
son of the Sun,


Raʿ-masesu. (Rameses I.)

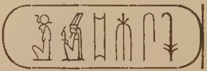

Men-maʿat-Raʿ,

son of the Sun,

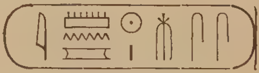

Merenptaḥ-Seti. (Seti I.)

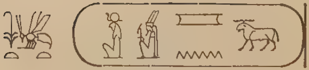

Usr-maʿat-Raʿ setep-en-Raʿ.

son of the Sun,

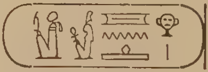

Raʿ-masesu meri Ȧmon.

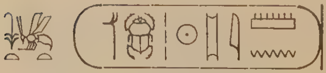
or


(Rameses II.)

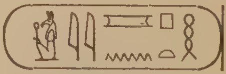

Ba-en-Raʿ meri-en-Ȧmon,

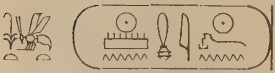
son of the Sun,


Merenptaḥ ḥetep-ḥer-maʿat. (Meneptah.)

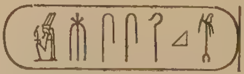

Usr-kheperu-Raʿ meri-Ȧmon,

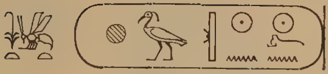
son of the Sun,


Seti-merenptaḥ. (Seti II.)

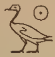

Men-mȧ-Raʿ setep-en-Raʿ,

son of the Sun,

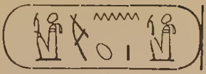

Ȧmon-masesu ḥiq-Uaset. (Ȧmon-meses.)



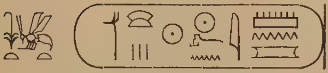
Akh-en-Raᶜ setep-en-Raᶜ,



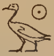
son of the Sun,



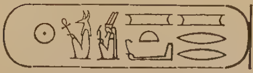
Merenptaḥ Si-Ptaḥ.
(Menephthah II.)



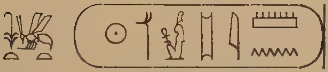
Usr-khaᶜu-Raᶜ setep-en-Raᶜ-meri-Ȧmon,



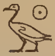
son of the Sun,



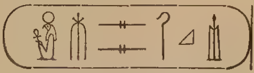
Meriraᶜ Merer-Ȧmon
Set-nekht.



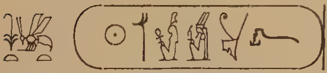
Usr-mᶜaat-Raᶜ meri-Ȧmon,



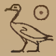
son of the Sun,



Raᶜ-masesu ḥiq-on.
(Rameses III.)



Usr-maᶜat-Raᶜ setep-en-Ȧmon,



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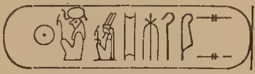
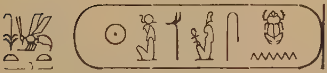
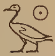


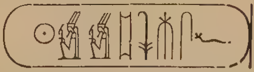
Raᶜ-masesu meri-Ȧmon-Raᶜ ḥiq Maᶜat.
(Rameses IV.)



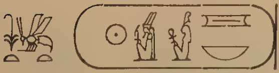
Usr-maᶜat-Raᶜ s-kheper-en-Raᶜ,



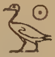
son of the Sun,



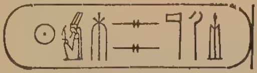
Raᶜ-masesu meri-Ȧmon Ȧmonmeref.
(Rameses V.)



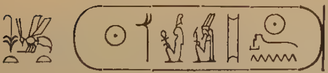
Neb-maᶜat-Raᶜ meri-Ȧmon,



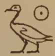
son of the Sun,



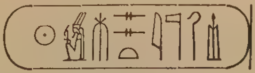
Ȧmon-Raᶜ-masesu nūter ḥiq-on.
(Rameses VI.)



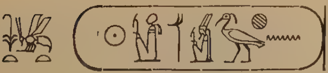
User-maᶜat-Raᶜ meri-Ȧmon setep-en-Raᶜ,



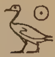
son of the Sun,



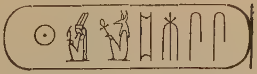
Ȧmon-Raᶜ-masesu iat-nūter-ḥiq-on.
(Rameses VII.)



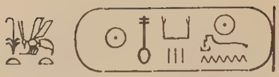
Usr-akh-en-Ȧmon-Raᶜ-Ptaḥ,



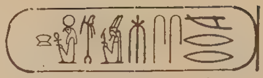
son of the Sun,

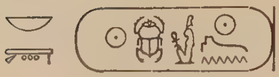


Ȧmon-Raᶜ-masesu meri-Set.
(Rameses VIII.)

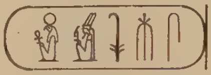

Nefer-kau-Raʿ setep-en-Raʿ,

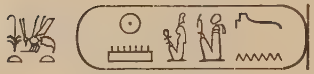
son of the Sun,


Raʿ-masesu merer-Âmon khaʿ-Uaset. (Rameses IX.)

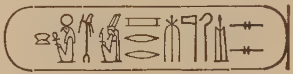

Kheper-maaʿt-Raʿ setep-en-Raʿ,

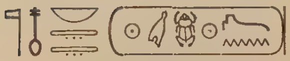
son of the Sun,


Âmon-Raʿ-masesu. (Rameses X.)

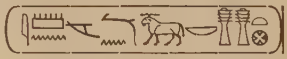

Men-maʿat-Raʿ setep-en-Ptaḥ,

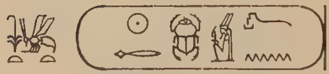
son of the Sun,


Raʿ-masesu merer-Âmon khaʿ Uaset nūter ḥiq-on. (Rameses XI.)

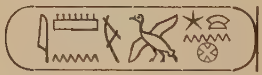

Ḥedj-kheper-Raʿ setep-en-Raʿ,

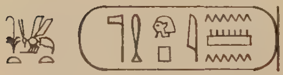
son of the Sun,


Mer-Âmon Nsi-ba-neb-dedet. (Smendes.)

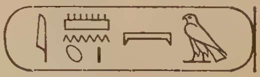

ʿA-kheper-Raʿ setep-en-Âmon,

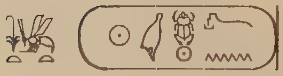
son of the Sun,


Meri-Âmon Pa-seb-khaʿn-nu. (Psibkhaʿnnu I.)

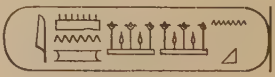

Ḥem-nūter-tep-en-Âmon, Prophet first of Âmon,

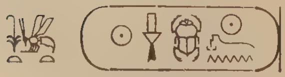
son of the Sun,


Ḥri-Ḥor si-Âmon.

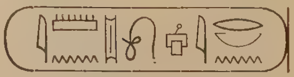

Ḥedj-kheper-Raʿ setep-en-Raʿ,

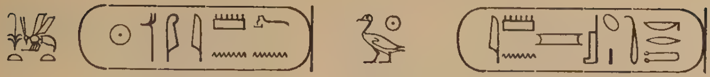
son of the Sun,


Meri-Âmon Shashanq. (Shishak I.)


Sekhem-kheper-Raʿ setep-en-Raʿ,

son of the Sun,

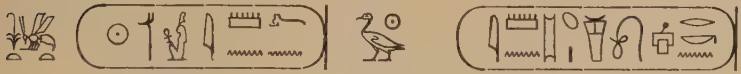

Meri-Âmon Uasârken. (Osorkon I.)



Usr-Maʿat-Raʿ
setep-en-Åmon,

son of the
Sun,

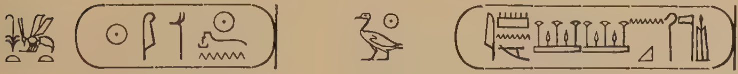
Meri-Åmon si-Eset
Takeloth I.



Usr-maʿat-Raʿ
setep-en-Åmon,

son of the
Sun,

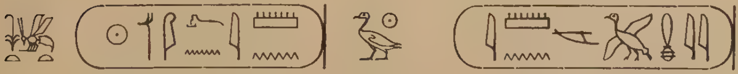
Meri-Åmon si-Bastet
Uasarken.
(Osorkon II.)



Usr-maʿat-Raʿ
setep-en-Raʿ,

son of the
Sun,

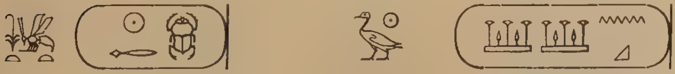
Åmon-meri-Shashanq
nuter-ḥiq-on.
(Shishak III.)



Usr-maʿat-Raʿ setep-
en-Åmon,

son of the
Sun,

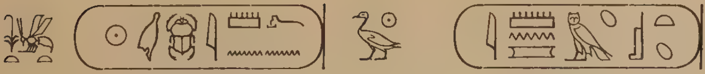
Meri-Åmon Pa-mai.



ʿA-kheper-Raʿ,

son of the Sun,

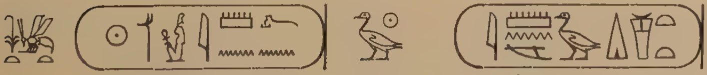
Shashanq.
(Shishak IV.)



Hedj-kheper-Raʿ
setep-en-Åmon,

son of the
Sun,

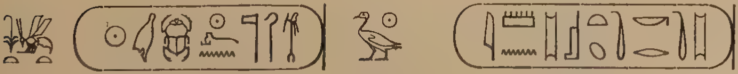
Meri-Åmon Ḥarsieset.



Usr-Maʿat-Raʿ
setep-en-Åmon,

son of the
Sun,

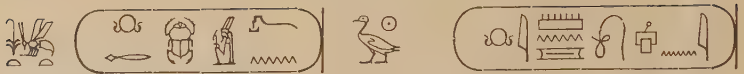
Meri-Åmon Padubastet.



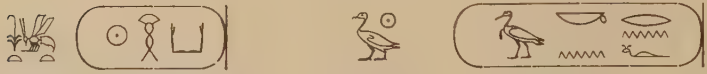
Hedj-kheper-Raʿ setep-
en-Raʿ nuter-ḥiq-uas,

son of
the Sun,

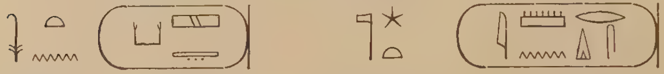
Si-Eset meri-Åmon
Takeloth II.



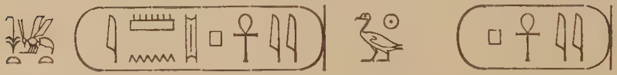
ʿĀ-KHEPER-RAʿ SETEP-EN-ȦMON, son of the Sun, RAʿ-ȦMON-MERI UASARKENȦ. (OSORKON IV.)



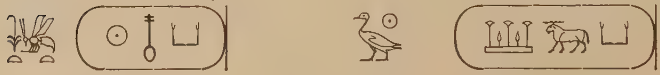
UAḤ-KA-RAʿ, son of the Sun, BAKENRENF.



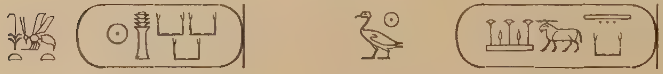
NSUT KASHTA. TEI-NŪTER ȦMONIRDIS.
King Kashta. Adorator of the God Ȧmonirdis.



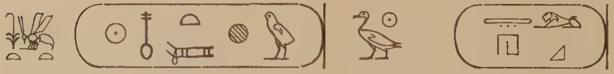
MERI-ȦMON P-ʿANKHI, son of the Sun, P-ʿANKHI. (PIʿANKHI.)



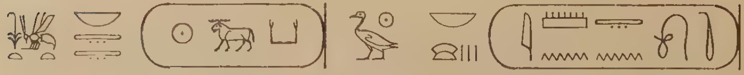
NEFER-KA-RAʿ, son of the Sun, SHABAKA. (SABACO.)



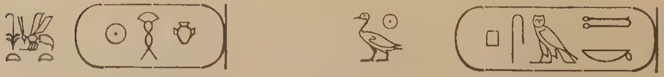
DED-KAU-RAʿ, son of the Sun, SHABATAKA.



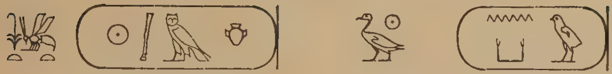
NEFER-TEM-KHU-RAʿ, son of the Sun, TAHARQA. (TIRHAKAH.)



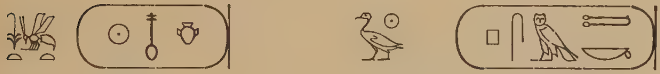
BA-KA-RAʿ, son of the Sun, lord of Crowns, TA-NUATH-ȦMON. (TANUTȦMON.)



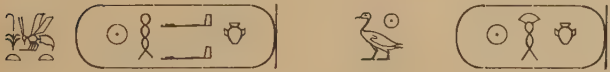
UAḤ-IB-RAʿ, son of the Sun, PSAMATHIK. (PSAMMETICHUS I.)



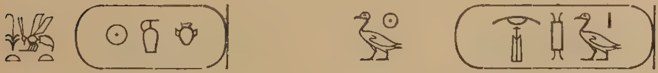
UŌḤEM-IB-RAʿ, son of the Sun, NEKAU.
(NECHO II.)



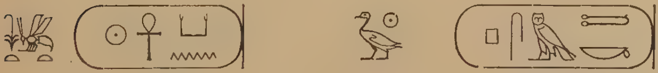
NEFER-IB-RAʿ, son of the Sun, PSAMATHIK.
(PSAMMETICHUS II.)



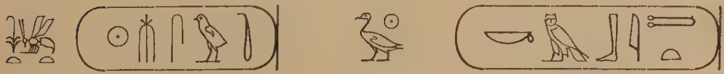
ḤAʿAʿ-IB-RAʿ, son of the Sun, UAḤ-IB-RAʿ.
(APRIES.)



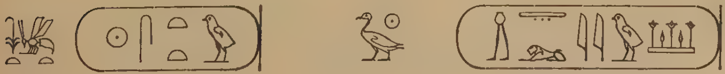
KHNEM-IB-RAʿ, son of the Sun, ȦʿAḤMES-SA-NET.
(AMĀSIS.)



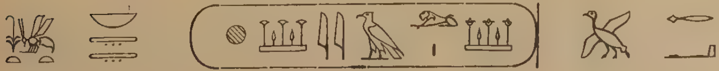
ʿANKH-KA-EN-RAʿ, son of the Sun, PSAMATHIK.
(PSAMMETICHUS III.)



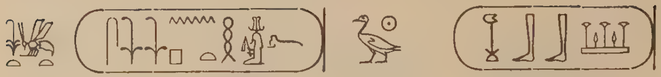
MESUTI-RAʿ, son of the Sun, KAMBȦTHET.
(CAMBYSES.)



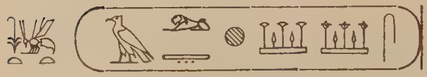
STITU-RAʿ, son of the Sun, NTARIAWASH.
(DARIUS HYSTASPES.)



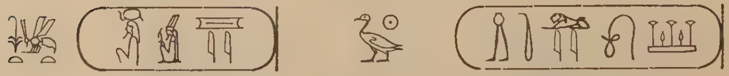
Lord of two lands, KHSHAIARSHA. (XERXES) THE GREAT.



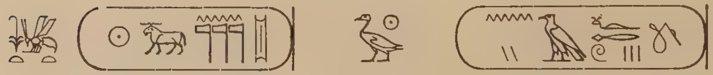
Senen-setep-en-Ptaḥ-Tanen, son of the Sun, (Khababesha.)



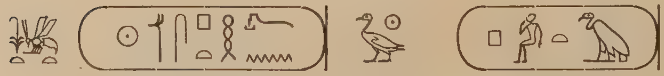
Artakhshashas. (Artaxerxes.)



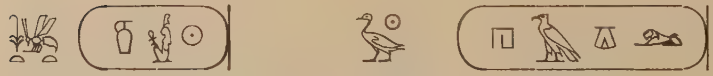
Meri-Ȧmon-Raʿ, son of the Sun, Nthariawash. (Darius Nothus.)



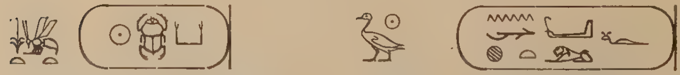
Ba-en-Raʿ meri-ntiru, son of the Sun, Naifʿaurud.



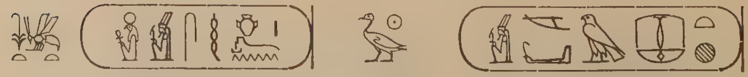
Usr-Raʿ setep-en-Ptaḥ, son of the Sun, Psemut.



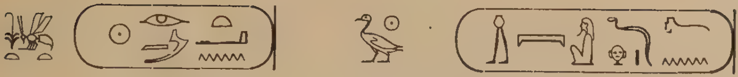
Khnem-maʿat-Raʿ, son of the Sun, Haḳori.



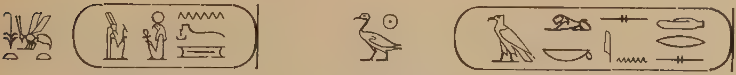
Kheper-ka-Raʿ, son of the Sun, Nakhtenēbef. Nektanebos.



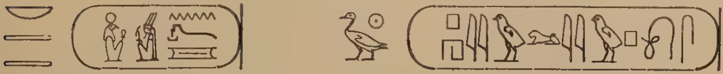
S-nedjem-ab-Raʿ setep-en-Ȧmon, son of the Sun, Nakht-Ḥor-eḥbet meri-Ȧmon. (Nektanebēs.)



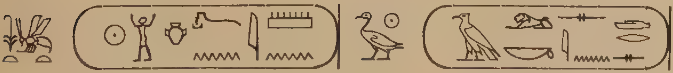
IRI-MAʿAT-EN-RAʿ, son of the Sun, DJED-ḤER SETEP-EN-ÅNḤER.



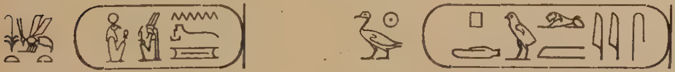
SETEP-EN-RAʿ MERI-ÅMON, son of the Sun, ALEKSÅNDROS. (ALEXANDER THE GREAT.)



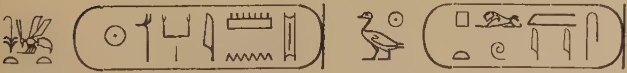
Neb taui SETEP-EN-RAʿ MERI-ÅMON, son of the Sun, PHIULIUPOS. (PHILIP ARRHIDAIOS.)



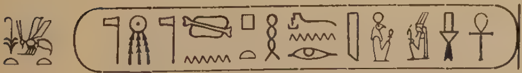
QA-IB-RAʿ SETEP-EN-ÅMON, son of the Sun, ALEKSÅNDROS. (ALEXANDER II.)



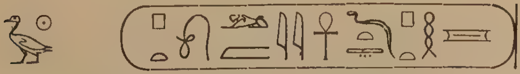
SETEP-EN-RAʿ MERI-ÅMON, son of the Sun, PDULEMAIUS. (PTOLEMY I. SOTER I.)



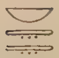
USR-KA-RAʿ MERI-ÅMON, son of the Sun, PTOLUMAIOS. (PTOLEMY II. PHILADELPHUS.)



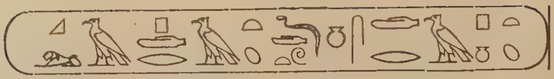
NETERUI-PERUI AʿAʿ-EN-PTAḤ SETEP-EN-ÅMON ÅRI-MAʿAT-RAʿ SEKHEM-ʿANKH,



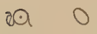
son of the Sun, PTOLEMAIOS ʿANKH-DJET MERI-PTAḤ. PTOLEMY (IX. EUERGETES II.), living for ever, beloved of PTAḤ.



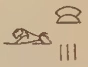
Nebt taui
Lady of two lands,



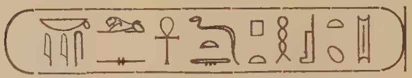
QLAOPADRA DJEDTU-NES DRAPENA.
CLEOPATRA, called TRYPHAENA.



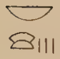
Raʿ sa
son of the
Sun,



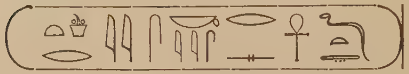
neb khaʿu
Lord of
diadems,



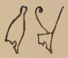
KAISAROS ʿANKH-DJET MERI-PTAḤ-ÅSET
CÆSAR, living for ever, of PTAḤ and
ISIS beloved.
(Augustus Cæsar.)



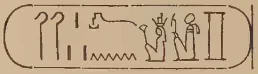
Lord of
diadems



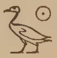
TIBARIOS KAISAROS ʿANKH-DJET.
Tiberius Cæsar, living for ever.



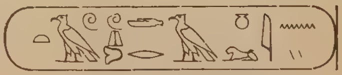
King



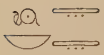
HIQ-HIQU SETEP-EN-ASET
MERI-PTAḤ
Ruler of Rulers, chosen of
Isis, beloved of Ptaḥ.



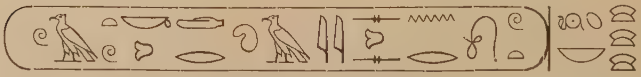
son
of the
Sun,



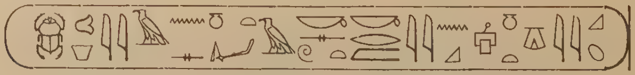
AUTUGRADOR NEROENE.
Autokrator Nero.



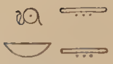
Sun and
Lord of the
two lands



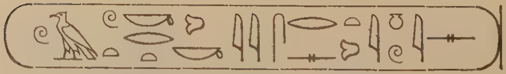
AUTUKRADOR KAISAROS NEROUA.
Autokrator Cæsar Nerva.



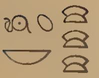
TRAIANOS NTI-KHU AUKOST KERMAINIQOS NTAGIQOS.
Trajan the protector Augustus Germanicus Dacicus.



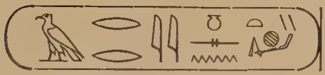
Sun and
Lord of the
two lands



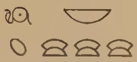
AUTUKRATOR KAISAROS TRAIANUIS
Autokrator Cæsar Trajan



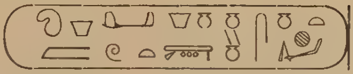
Son of the
Sun and
Lord of
diadems.



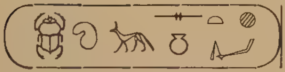
ATRIANOS NTI-KHU.
Hadrian the protector.



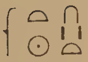
Son of the Sun,
Lord of diadems,

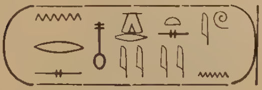


KAMODUS ANTONINOS NTI-KHU.
Commodus Antoninus the protector.

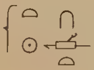


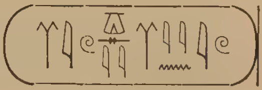
DEKIUS NTI-KHU.
Decius the protector.



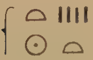


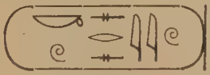
Year 12 . . . . . . GLITSIAUNO.
DIOCLETIANUS.

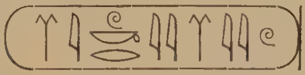




Year 11 MAUGSIMIANAU.
MAXIMIANUS.







Year 4 KAUSAROSIU (*sic*) MAUKRIMIU (*sic*)
GALERIUS MAXIMINIANUS.

NOTE.—The complete degeneracy of the hieroglyphic system in the third century A.D. is shewn by the writing of these names of the time of Diocletian. The beginning of Diocletian's own name is unintelligible, and that of Galerius has evidently been confused with KAISAROS, "Caesar."

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*Abbreviations* :—k. = king ; q. = queen ; g. = god or goddess ; n.p. = proper name ; n.l. = place name ; n.t. = tribal name ; r. = river ; leg. = legendary.

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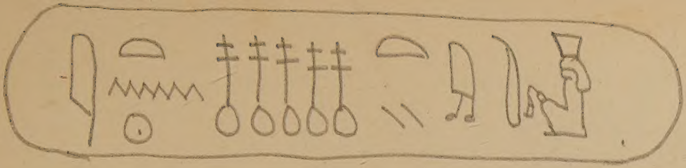

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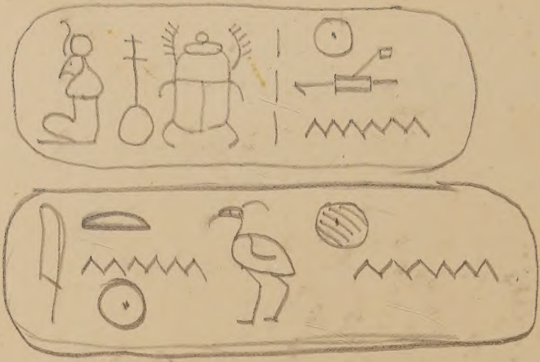

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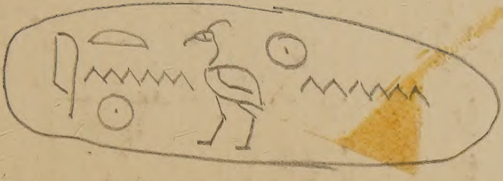

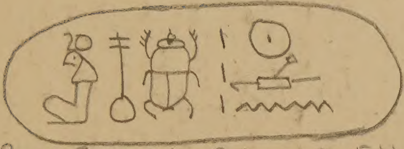

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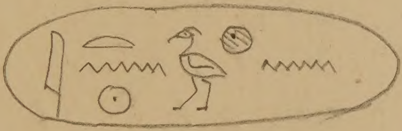

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